SAṄGĪTI ŚABDA KOṢA

(Dictionary of Musical Terms)

Dr. Bimal Roy

Translated from Bengali

Chhaya Chatterji

The author, Dr. Bimal Roy had realised the necessity of having such a vast music dictionary, the first of its kind in Hindusthani Śāstrīya Saṅgīta, not only for the students but also for the masters of music, to refer to, whenever necessary. This handy dictionary deals with all technical terms of music used in Śāstras, as well as colloquially. It helps to understand many difficult aspects and theories of music explained in an easy manner.

Dealt in Bengali alphabetical order, it explains origin and evolution from Vedic era, of svaras, śrutis, grāmas, mūrcchanās, rāgas, tālas, notation systems and later developments like gharāna systems etc., along with all relevant words related to these, so that there is no need to look for them elsewhere.

In this book, many technical terms of Arabic, Persian and Western origin have found place.

Originally in two parts in Bengali, it has been presented in one volume in the English version for handier reference.

Dr. Bimal Kumar Roy

Born in Kalia village of Jessore District, now in Bangladesh, on 13 Jan., 1911, Late Dr. Bimal Kumar Roy (Sen Sharma), M.B, D.Litt., was educated in Presidency College, Calcutta, and Calcutta Medical College.

Although he was a doctor by Profession, his first love was music and musicology. He had his initial training in classical music under Satyendranath Ghosh and then under Ustad Mehedi Husein Khan and Ustad Khadim Husein Khan of Rampur Gharana (1935-1952). He performed in many music events and was an artiste of All India Radio. He also taught in Music Teachers' Training College, Nabadwip, Bengal Music College, Sangit Bharati (Calcutta University), in the senior division in the branches of practical, theoretical and history of music. *(Contd.)*

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A keen researcher, he learnt languages like Sanskrit, Urdu, Persian, Hindi, Marathi, etc. to do indepth research in all the branches of music from its origin to recent development stage by stage. He has trained many music aspirants in practical and theoretical music, particularly in the scientific aspects of musicology.

He has authored several books, viz. 'Bhāratīya Saṅgīt Prasaṅga', 'Saṅgīti Sabdakoṣa', 'Origin of Śrutis', 'Rāga-O-Tār-Prakārbheda' and many valuable research papers in different Bengali magazines.

Apart from being a physician, musician and musicologist, Dr. Roy was an eminent lyricist, director of gīti-nāṭyas and an actor.

Kolkata's Sangit Research Academy honoured him (Jan. 1985) for his outstanding knowledge and achievement in all the branches of music.

Chhaya Chatterjee

Gifted with inborn musical talent, Smt. Chhaya Chatterjee had her initial training in music in Patna in the style of Bishnupur Gharana and then under Shyam Sunder Sinha of Betia Gharana. She secured first class in music as a special subject in her Matriculation examination. At the age of sixteen she became a radio artiste. Later, she took tālīm under Smt. Dipali Nag and passed 'Sangit Prabhakar' from Delhi with distinction. At Bombay, she was engaged in research work in music for eight years (1980-88) in 'Saṅgit Mahabharati' which was then engaged in research work for compiling an encyclopaedia on music, dance and drama of Hindusthani music.

In 1990 she was awarded Senior Fellowship from the Ministry of Human Resource Development (Department of Culture) and submitted her thesis in 1992.

In 1996, her two volumed book– *'Śāstrīya Saṅgīta and Music Culture of Bengal through the Ages'*, was published.

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Dr. Bimal Roy

Edited by

Dr. Pradeep Kumar Ghosh

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Prologue

Late Dr. Bimal Roy had been my guru and mentor for several years. It was only due to his guidance backed by his vast knowledge in music, I was able to get my book "Śāstrīya Saṅgītā and Music Culture of Bengal-through the ages", published in English. During discussions with him prior to finalisation of the manuscript of this book, I came across several of his invaluable books written in Bengali, and I expressed a desire to translate some of his selected publications in English for wider readership, to which he gladly agreed. Unfortunately, this desire could not be fulfilled during his life time.

After his demise, Mrs. Roy permitted me to undertake English translation of his Bengali Book "Saṅgīti Śabdakoṣa" in two parts, to fulfill the wish of Dr. Roy. I am thankful to Mrs. Roy and their son Shri Bitan Roy for sending me copies of "Saṅgīti Śabdakoṣa" Part I and II for translation. Most unfortunately, Shri Bitan Roy too passed away suddenly before this book could be published, leaving Dr. Roy's family in utter distress.

Dr. Roy's disciple, Saṅgīta Sāstrī, Dr. Pradip Kumar Ghosh, who had been the right hand man of Dr. Roy and who had edited Dr. Roy's above mentioned book in Bengali, readily agreed to go through my manuscript of the English translation and suggest corrections and amendments as considered necessary.

My husband gave me full support and encouragement throughout and assisted in going through the final manuscript before it was given to the publisher. But for him, I would have found it difficult to complete this laborious task.

There are certain principles observed in this translated version, e.g.—

(i) Bengali alphabetical order has been maintained instead of English alphabetical order. This has been done to maintain the original sequence of the terms. Switching over to English alphabetical order would have created problems in referring to the terms. The Bengali alphabetical order is as follows :

Vowels :		Consonants		
अ= a	ऋ=ṛ	क=ka	च=ca	ट=ṭa
आ=ā	ए=e	ख=kha	छ=cha	ठ=ṭha
इ=i	ऐ=ai	ग=g	ज=ja	ड=ḍa
ई=ī	ओ=o	घ=gha	झ=jha	ड़=ḍa
उ=u	औ=ou	ङ=ṅ	ञ= ñ	ढ=ḍha
ऊ=ū				ढ़=ḍha
				ण=ṇa

त=ta	प=pa	य=ya	ह=ha
थ=tha	फ=pha	र=ra	ं=ṁ
द=da	ब=ba	ल=la	:=ḥ
ध=dha	व=va	श=ś	◌ = ◌
न=na	भ=bha	ष=ṣ	
	म=ma	स=s	

(ii) I have grouped the terms starting with 'Ba' and "Va' under 'Ba', because in Bengali, these two consonants do not have separate identities.

(iii) Diacritical marks are given for correct pronunciation of the Indian words when translated into English. A separate chart has been furnished for ready reference.

(iv) The seven musical notes written in the following order : 'S', 'Ri', 'G', 'M', 'P', 'D', 'Ni', 'Ś', have been used for notation. The sign '-া' (called ākāra), has been used for mātrā (unit of a tāla) as per "Ākāra-mātrika" notation system. 'S-া' indicate 'S' as one mātrā. Since English alphabets are used in place of Bengali, the 'ākāra' sign = া has been added to English alphabet.

(v) The Hindustānī technical terms once explained have been retained as it is wherever they appear, e.g.— Svara (note), Śruti (microtone), Saptaka (heptad), Prabandha (ancient classical composition), etc..

(vi) The following letters are used to denote different languages : Skt= Sanskrit, A=Arabic, H= Hindi, P= Persian, E= English, Ka= Karnataka, ...etc.

To the best of my knowledge, a dictionary of terms pertaining to Hindustani music of this kinds has not been published in English before. On account of this, though I have endeavoured to translate the original version of the book as completely as possible, there may be some short comings in this maiden effort. I hope the readers will bear up with such faults and find this publication to be useful. Dr. Roy's immense knowledge in musicology made it possible for him to compile such a comprehensive dictionary of musical terms. I feel happy that I have been able to comply with his desire to get the Bengali version of the book translated in English.

CHHAYA CHATTERJEE
65, Poorvi Marg
Vasant Vihar
New Delhi

Foreword

[by Dr. Bimal Roy in the original Bengali edition, edited by Dr. Pradip Kumar Ghosh]

Clear and lucid explanation of technical terms used in Hindustani Saṅgīta is an essential necessity for the student, teacher and researchers. To meet this necessity as well as possible, I first published the dictionary "Saṅgīti-Śabdakoṣa" in the month of Śravana, 1386 of the Bengali year (1979, July). Out of the three parts of the above mentioned book only the first part was published. I had included in this all the technical terms from A (अ) to ch (छ) alphabetically. Apart from this, there were two more chapters "Pariśiṣṭa" (Appendix) and "Pariyojana" (Addendum) at the end of the book. Due to lack of funds I could not publish part II and III of this book. I am grateful to Smt. Shobha Ghosh (Hindusthan Park, Calcutta) for her offer of generous financial help towards the publishing of Part I.

In August 1990, on behalf of the West Bengal State Sangita Academi, Shri Manas Mukherjee, Shri Naren Mukhopadhyay and Dr. Pradip Kumar Ghosh suddenly approached me and proposed for republishing the first part and also publishing the second and third part. I agreed readily. The new edition of Part I however is not the exact reprint of the previous one. In this edition technical terms from A (अ) to Tha (थ) have been included alphabetically. Its printing plan is also different. Apart from this, many technical terms also have been included in a new format. Such a vast music dictionary has never been published before in North India.

Saṅgīti Śabdakoṣa is a concise dictionary, unlike an Encyclopaedia. Being a condensed dictionary, I have not mentioned any reference matter or bibliography in the book. But it is necessary to mention for the benefit of the research scholars that one should study the Vedas, Pratiśākhyas (grammar), Sūtras (rules) and Śikṣāgranthas (instructional literatures). However, not too many terms have been compiled from these—only those have been included which are necessary to understand their relation with ancient music. The terminologies of ancient music have been compiled from Rāmāyaṇa, Mahābhārata, Harivaṁśa, Grammar of Pāṇini and Buddhist Jātaka granthas. But their numbers have been restricted to what are absolutely necessary. For the pre-historic terms, help has been taken from Nāradī-śikṣā, Nātya śastra of Bharatamuni, Dattilam, Abhinayadarpaṇa, Mataṅga's Bṛhaddeśī. Here after, the books that need to be mentioned are:

Sarasvatī-hṛdayālaṅkāra	— Nānyadeva.
Mānasollāsa	— Someśvara.
Saṅgītacuḍāmaṇi	— Jagadekamalla.
Paṇḍitārādhya-carita & Vāsava-purāṇa	— Pālakurki Sonātha.

Saṅgīta-ratnākara	— Śārṅgadeva
Saṅgīta-samayasāra	—Parśvadeva
Saṅgīta-makaranda	—Nārada
Aumāpatam	— Umāpati
Saṅgītopaniṣatsāra	— Sudhākalaśa
Saṅgīta-Śiromaṇi	— Paṇḍitavarga
Saṅgītarāja	— Kumbhakarṇa
Saṅgīta-sāra	— Harināyaka
Mānkutuhala	— Rājā Mānsingh Tomar
Svaramelakalānidhi	— Rāmā mātya
Rāga mālā and other books	— Puṇḍarikaviṭṭhala
Pañcamasāra saṁhitā	— Nārada
Rāgavivodha	— Somanātha
Saṅgīta-pārijāta	— Ahobala
Rāgataraṇgiṇī	— Locana
Saṅgīta-sudhā	— Govinda Dīkṣita
Hṛdyaprakāśa & Hṛdyakautuka	— Hṛdayanārāyaṇadeva
Caturdaṇḍī-prakāśikā	— Venkaṭamakhī
Anup-saṅgītāṅkuśa	— Bhāvabhaṭṭa

and other books.

My teachers and friends have helped me to compile the modern terminologies; I have not hesitated to collect terms from books of different talented people. To explain the terms I have mostly depended on my knowledge and application techniques learnt from my teachers. While explaining, I have discussed both the ancient and modern views and have not forgotten to mention differences of opinion, if any.

One special feature of this dictionary is the compilation presentation together with important items connected with a particular term. For example,—under the heading of terms like Tāna, Tāla, Vādya, Rāga, etc., I have discussed many other words which are related to these, so that it will not be necessary to look for these elsewhere.

I have not followed Bengali 'varṇānukrama' (alphabetical order). I have considered reasonable to accept candravindu (ँ), anusvara (ं) and visarga (:) as consonants and for that reason for my own use, have placed these after 'Ha' (ह) varṇa as followed by Pandit Ishwarchandra Vidya Sāgar, one of the greatest Sanskrit scholars of Bengal during 19th century. Secondly, since I have become confused while uttering letters like anusvara (ं) etc. as ङ, I have omitted using such words as संङ्गीत or शङ्कर anywhere in my statement. In Bengali language though there is no special pronunciation of व, it has a wide use in Sanskrit and languages of North India. The 'ba' of ancient word 'bāṇ', belongs to the series beginning with 'Pa' (प), while 'va' of vīṇā belongs to the series beginning with Antyastha-varṇa i.e. 'ya' (य) ; it is very necessary to explain their different pronunciations. For this reason, I have used the letter ॱव for Antyastha Va. Therefore my alphabetical order in this dictionary is as follows:

A	Ā	i	ī	u	ū	ṛ	e	ai	o	ou
अ	आ	इ	ई	उ	ऊ	ऋ	ए	ऐ	ओ	औ
Ka	Kha	Ga	Gha	ṅ						
क	ख	ग	घ	ङ						
Ṭa	Ṭha	Da	Ḍa	Dha	Ḍha	Ṇa				
ट	ठ	ड	ड़	ढ	ढ़	ण				
Pa	Pha	Ba	Bha	Ma						
प	फ	ब	भ	म						
Kṣ	ṁ	ḥ								
क्ष	ं	ः								

C	Cha	Ja	Jha	ñ			
च	छ	ज	झ	ञ			
Ta	Tha	Da	Dha	Na			
त	थ	द	ध	न			
Ya	Ra	La	Va	Śa	Ṣa	Sa	Ha
य	र	ल	व	श	ष	स	ह

In the book some signs have been given within brackets, these are as follows: Ā (आ)=Arab; E(इ)= English; See; (द्रः) note; P (प)= Persian; H (हि)= Hindi.

In some cases in places of svara, tāla and kālamātrā, ancient sign of udārā (lower octave) Ś (सं), ancient Tāra (upper octave) sign Ś (सं), ancient laghumātrā sign=I, ancient guru-mātrā sign-S, etc., So on=..., unknown cases=?, have been used. In this dictionary, in furnishing sargam (musical notes), I have followed the ancient rule, that is, written the svaras as S Ri G M P D Ni (स रि ग म प ध नि), each one having the value of one mātrā (beat). For two mātrās, I have adopted the sign Sı Riı Gı Mı Pı Dı Niı (सा री गा मा पा धा नी). The svaras of Mandra Saptaka or Udārā (lower octave) have the sign ̣ under them, for example Rị G̣ Ṃ(रि̣, ग्, म्)..... etc. and the Svaras of Tāra Saptaka or Tārā (Upper octave) have the Sign above them, for example- Ŕi Ǵ Ḿ (रिं गं मं)..... etc.

I am only the author or writer in bringing out this book. Those who inspired me and rescued me out of lack of initiative, took the responsibility of publishing and funding. If they had not come forward, this book of mine would never have been published. I will remain ever grateful to them. My heartfelt thanks to Shri Subimal Lahiri for correcting the errors, Shri Subhash Chowdhuri for planning the printing and to Shri Manas Mukhopadhyay of the Academi for undertaking such a bold project.

I am feeling very much at ease to know that West Bengal State Music Academi has entrusted the responsibility of editing this book to my dear disciple Saṅgīta Śāstri Dr. Pradip Kumar Ghosh. Dr. Ghosh not only studied under me over a long time with devotion the complicated secrets of music but showed evidence of original thinking during discussions of complex and difficult topics. Apart from this, he was my assistant when I was engaged as the Editor-in-chief in Sangit Mahabharati of Bombay for compilation of the "Concise Encyclopaedia of Music, Dance and Drama".

In conclusion, I would like to submit that an effort has been made to include all technical terms of music in this concise dictionary, but even then if any term is left out, I shall be obliged to know the same from the learned. The author of a dictionary in not a knower of everything, so he knows verywell that he is not above criticism for faults.

1 September '1992

Nakuleshwar Bhattacharya Lane,
Calcutta-26.

BIMAL ROY

Notation

The seven natural notes = S, Ri, G, M, P, D, Ni.

Flat notes = —, r, g, —, —, d, n.

Sharp notes= —, —, —, m, —, —, —.

Upper octave Sign = Ś Ŕi Ǵ Ḿ Ṕ Ď Ńi.
(Tāra saptaka)

Lower octave Sign= Ṣ Ṛi Ḡ Ṃ Ṗ Ḍ Ṇi.
(Mandra saptaka)

Middle or madhya saptaka does not have any sign.

Diacritical Marks

अ=a, आ=ā, इ=i, ई=ī, उ=u, ऊ=ū, ऋ=ṛ, ए=e, ऐ=ai, ओ=o, औ=ou, अं=ṅ, आः=ḥ.

क=k, ख=kh, ग=g, घ=gh, ङ=ṅ

च=c, छ=ch, ज=j, झ=jh, ञ=ñ

ट=ṭ, ठ=ṭh, ड=ḍ, ढ=ḍh, ण=ṇ

त=t, थ=th, द=d, ध=dh, न=n

प=p, फ=ph, ब=b, भ=bh, म=m

य=y, र=r, ल=l, व=v,

श=ś, स=s, ष=ṣ, ह=h, ज्ञ=jñ

A (अ)

Aocār/Avacār (अओचार/अवचार)—A variety of modern ālāpa of Indian rāgas [see: Ālāpa] The first portion of ālāpa of a rāga [A. Ucār]. A short ālāpa of rāgas. Starting place.

Akṣara (अक्षर)—Utterable or written varṇa (letters of alphabet). Lyrical stanza of song; Lyrics of ancient Prabandhas. Syllables of tāla.

Akṣarakāla (अक्षरकाल)—Time taken to pronounce an utterable letter or alphabet, is considered as the single unit of time to measure tāla-mātrā. In ancient Indian music, the total time taken to pronounce rapidly 4, 5 or 6 akṣaras (alphabets), was called 'laghu mātrā'.

Akhilarāgamela vīṇā (अखिलरागमेलवीणा)—Karṇāṭaka sarvarāga mela vīṇā, which has all the frets, denoting Śuddha and Vikṛta [see: śuddha and vikṛta] svaras, immovable.

Agni (अग्नि)—General meaning is 'life', but in ancient Indian mathematics it refers to number 3. In Karṇāṭaka music, this term is used to denote the notes of Mela-rāga [see : mela-rāga]

Agniṣṭoma (अग्निष्टोम)—It is the name of a vedic yajna or sacrificial rite. But in music it refers to a kind of ṣāḍava Śuddha tāna or a note combination of hexatonic order. [see : Tāna]

Agrasvasthāna (अग्रस्वस्थान)—A variety of gamaka [see : gamaka].

Agrāmya (अग्राम्य)—One of the prāṇas (characteristics) of ancient ELā Prabandha [see : Daśa prāṇa, Prabandha].

Aṅka (अङ्क)—Name of a particular tāla.

Aṅkī (अङ्की)—Āṅkika; a variety of mṛdaṅga; a mṛdaṅga, shaped like Haritakī (Myrobalan) [see : Vādya].

Aṅkīya gīta (अङ्कीय गीत)—A particular type of nāṭya-gīti (song applied in drama) of Assam.

Aṅkya (अङ्क्य)—Āṅkika. [see : Aṅkī]

Aṅga 1 (अङ्ग)—Either side of madhya saptaka, taking (madhyama) the centre point 'Ma'; if it is the lower part, it is called Pūrva-aṅga or Pūrvāṅga, if it is the upper part it is Uttara-aṅga or Uttarāṅga. ('Ma' of madhya saptaka belongs to both aṅgas or sides, hence called ubhayāṅga; S, Ri, G is Pūrvāṅga, P Dh Ni is Uttarāṅga. In fact, out of the three saptakas, from S of Udārā/Mandra saptaka to G of Mudārā/Madhya saptaka, it is Pūrvāṅga and from P of Mudārā to Ni of Tārā (Tāra saptaka), is Uttarāṅga. According to modern opinion 'M' and 'P' both belong to both the aṅgas, and are ubhayāṅga.

Aṅga 2 (अङ्ग)—Svarabhaṅgi or tonal pattern of a particular rāga; e.g.—Kalyāṅa-aṅga.

Aṅga 3 (अङ्ग)—Suffix word identifying ancient Deśī-rāga; e.g.—Rāgāṅga.

Aṅga 4 (अङ्ग)—Component part of gīti or songs, e.g.—Varṇa, pada, etc..

Aṅga 5 (अङ्ग)—Six ingredients of lyrical composition of ancient Prabandha gāna; e.g. Viruda, Pāṭa, etc.

Aṅga 6 (अङ्ग)—One of the ten prāṇas (essential elements) of tāla. [see : Daśa-prāṇa]

Aṅga 7 (अङ्ग)—Twelve steps of ālāpa of a raga, i.e., Vilamvit, Maḍh, Drut, Jhālā, Ṭhok-jhālā, Laḍi, Laḍ-guthāo, Laḍ-lapeṭ, Paran, Sāth, Dhuyā and Maṭhā.

Aṅga 8— A few specific parts of a human body, used in nṛtya or dance.

Aṅga 9— Portion of nāṭya-sandhi (between the two acts of ancient Indian Sanskrit drama).

Aṅga 10—A class ascribed to the main

musical instruments of ancient Indian music.

Aṅga 11—Karṇāṭaka name of ancient dhātu or tuk (lyrical stanza). Three aṅgas are recognised in Karṇāṭaka-gāna, e.g—Pallavī, Anupallavī and Caraṇam.

Aṅgahāra (अङ्गहार)—A combination of a few karaṇas (a kind of dancing postures with hands and feet) A special kind of aṅga-vikṣepa (movement-of limbs) of nṛtta (dance).

Aṅgahāra-prakāra(अङ्गहार-प्रकार)—32 varieties of aṅgahāra—
viz. (1) Sthirahasta, (2) Paryastaka, (3) Sūcī Viddha, (4) Apaviddha, (5) Ākṣiptaka. (6)Udghaṭṭita, (7) Viṣkambha, (8) Aparājta, (9) Viṣkambhāpasṛta, (10) Mattākrīḍa, (11) Svastikarecita, (12) Pārśvasvastika, (13) Vṛścika or Vṛścikāpasṛta, (14) Bhramara, (15) Mattaskhalita, (16) Madavilasita, (17) Gatimaṇḍala, (18) Paricchinna, (19) Parivṛttarecita, (20) Vaiśākharecita, (21) Parābṛtta, (22) Alātaka, (23) Pārśvaccheda, (24) Vidyudbhrānta, (25) Udvṛttaka, (26) Ālidha, (27) Recita, (28) Sambhrānta, (29) Āccharita, (30) Ākṣiptarecita, (31) Apasarpita, (32) Ardhanikuṭṭaka.

Aṅgira (अङ्गिरा)—A particular kind of ouḍuva śuddhatāna (combination of pentatonic order) [See : Tāna]

Aṅgula 1 (अङ्गुल)—An ancient Indian measuring unit denoting to the first part of the thumb. (According to some, it is the same measurement as ¾")

Aṅgula 2—According to others it measures 1" or 1¼".

Aṅgulitra (अङ्गुलित्र)—Things like mizrab. (Akind of ring made of steel wire for playing string instruments).

Aṅgulipaṭa (अङ्गुलिपट)—Finger-board of a string instrument where fingers of left hand are used for playing. Paṭari; Tāṭ.

Aṅgulipaṭṭaka (अङ्गुलिपट्टक)—Paṭarī : (It is also called aṅguli-sthāna). [See : Aṅgulipaṭa).

Aṅghri (अङ्घ्रि)—Part of Udgrāha-dhātu, first line of a lyric of an ancient Prabandha.

Acala thāṭa 1 (अचलठाट)—The thāṭa (arrangements of notes) in which all the Śuddha (natural) and vikṛta (flat and sharp) svaras are used. [See Thaṭa]

Acala thāṭa 2 — It is an orderly arrangement of frets of string instruments which accommodates frets for all the Śuddha and vikṛta svaras and hence no need arises to shift the frets during changing thāṭas. [See " Thaṭa]

Acalavīṇā (अचलवीणा)—Dhruva-vīnā, an ancient string instrument ; To determine 22 Śrutis (microtones), the seven stringed-vīṇā in which seven strings remained tuned in seven svaras of ṣaḍja-grāma (ancient Indian musical scale having 'S' as its tonic) in an unchanged state. (With the help of this vīṇā, the change in the svaras with Śrutis of a cala-vīṇā could be ascertained). The vīṇā, in which, Śrutis for 22 strings were kept tuned in an unchanged state. [See : Sāraṇā-Kriyā]

Acala-Svara (अचलस्वर)—The svara (note) that does not become distorted or altered; the svara that remains steady on its own śruti-sthāna (microtonic position) and does not get dislogded from its place under any circumstances; modern 'S' and 'P' svaras.

Acānak Sāraṁ (अचानक सारं)—Name of a particular rāga (melody).

Acetan Svara (अचेतन स्वर)— Unembellished sound produced in string instruments and instruments made of wood.

Acyuta Svara (अच्युतस्वर)—The grāma-kartā-svara (a tonic as well as a whole tonic note) constituted of four śrutis, (micro-tonies), becomes a two-śruti (i.e. a half note) svara by leaving its two śrutis to the svara preceeding it; in anceint times, 'S' and 'M',

the two grāmakartā svaras or grāmanī svaras of Ṣaḍja and Madhyama grāma respectively could become acyuta.

Achob (अछोब)—A corrupt form of the word acambhā, that is used in the sense of apracalita (not in vogue) in the case of rāgas; uncommon, extinct.

Ajat-belāvala (अजत् बेलावल)—The name of a rāga.

Ajaypāla (अजयपाल)—The name of a rāga.

Añjanīgār (अञ्जनीगार)—The name of a rāga.

Añjanī Ṭoḍī (अञ्जनी तोड़ी)–The name of a rāga.

Aṭa, Aṭha (अट, अठ)–The name of a particular tāla. A kind of alaṅkāra (musical ornamentation).

Aṭī (अटी)—Āḍi (neck bridge); Sarasvatī; apart from the tār-dān (prior to neck-bridge), the other plate that is attached crosswise at the upper portion of the daṇḍa (fingerboard) of instruments such as sītār, etc.

Adānā (अडाना)–The name of a particular rāga. (Bengali pronunciation Āḍānā; Karṇātaka pronunciation Aṭānā).

Atāi (अताइ)–Whose knowledge of musicology is very little; self trained. Vocalist, who has a God-gifted talent.

Atāla (अताल)—Free from the ties of tāla.

Ati-Atikomala (अति-अतिकोमल)—Flatest note. A note consisting of one Śruti (microtone). Sakārī.

Ati-Atitīvra (अति-अति तीव्र)—Sharpest note having 6 Śrutis. Tivratama.

Ati-komala (अति कोमल)—Komalatara, more flat; one Śruti lower than the komala svara. A note of 2 śrutis.

Ati-tāra (अतितार)—The saptaka (heptad) which is one saptaka higher than the Tārā or Tāra-Saptaka (high heptad).

Ati-tīvra (अतितीव्र)—More tīvra or sharp; a Śruti higher than tīvra.

Ati-tīvratama gāndhāra (अति तीव्रतम गान्धार)—Ṣaṭ-Śruti gāndhāra—'Ṣaṭ' means six; Śuddha madhyama.

Ati-mandra (अतिमन्द्र)—That which is one saptaka (heptad) lower than the Mandra or Udārā saptaka (lower heptad).

Ati-Sūkṣma (अतिसूक्ष्म)—Generated at the Nābhi-sthāna (naval of the human body). A kind of very fine sound.

Ati-Svāra, Ati-Svārya (अतिस्वार, अतिस्वार्य)—The lowest Svara of the Vedic descending Saptaka.

Atīta-graha (अतीतग्रह)—To commence with gāna (song) followed by tāla and arrive at Sama (the first beat of a tāla) simultaneously [A different opinion maintains the opposite meaning]. According to modern theory, to commence gāna (song) after one beat of the tāla and finish together after one mātrā of Sama, while maintaining equal interval [See : Tāla].

Atyagniṣṭoma (अत्यग्निष्टोम)—Ṣāḍava Śuddhatāna (hexatonic note combination). [See : tāna]

Adāraṅgī Ṭoḍī (अदारङ्गी टोड़ी)—Name of a rāga.

Addhā (अद्धा)—A kind of tāla.

Adbhuta rasa (अद्भुत रस)—One of the eight types of nāṭya rasa (dramatic sentiment) expressing wonder [See. rasa]

Adru (अद्रु)—A type of tāla.

Adhama gāyana (अधम गायन)—Vocalist of inferior class, whose voice, style, manner and knowledge of music is faulty. [See : Gāyan]

Adhama Vāggeyakāra (अधम वाग्गेयकार)—One who is capable of composing songs comprising of beautiful language, yet in setting these to tune one is inferior, incompetent. [See : Vāggeyakāra].

Adhama Vādaka (अधम वादक)—One who is deprived of desirable qualities of a vādaka (player), e.g.—beating on the hide of the drums in appropriate manner; profound knowledge in tāla-laya-pāta

(rhythm, tempo and drum syllables); mastery in accompaniment with gīta-vādya-nartana and maintaining colourfulness, etc. [See : vādakaguṇa]

Adhama-rāga (अधम-राग)—A rāga which lacks in diffusion, universal concomitance, therefore unfit for ālāpa or nibaddha-gitas (tāla bound composition).

Adhvadarśaka svara (अध्वदर्शकस्वर)—Madhyama or 'M' Svara (4th note) : the Svara that helps to determine the period or time for singing a rāga. The definition was devised by Pandit B.N. Bhatkhande. In his own paddhati (system) the time considered for singing Uttarāṅga and Pūrvāṅga rāgas are from 12 midnight to 12 noon and from 12 noon to 12 midnight consecutively and every aṅga is divided into three sections placing these under day or night category on the basis of 'M' svara.

Anakṣara Ālapti (अनक्षर आलप्ति)—Ālapti with the help of meaningless vowels such as a, ā, e, i, u, etc..

Anaṅga (अनङ्ग)—Name of a particular tāla.

Ananta Gurjarī (अनन्त गुर्जरी)—Name of a particular rāga.

Ananta Gauḍa (अनन्त गौड)—Name of a particular rāga.

Anavadhāna (अनवधान)—See "Gāyana-doṣa".

Anabhyāsa (अनभ्यास)—A variety of alpatva (less in use) under ten rāga-lakṣaṇas (characteristics of ragas). It means excluding aṇśa svara, any other svara used sparingly or as sparśa-svara. [See : Rāga-lakṣaṇa]

Anala (अनल)—Three numbers.

Analagati (अनलगति)—Svara which uses three Śrutis.

Anhad (अनहद)—See :—Anāhata.

Anāgata graha (अनागत ग्रह)—Uparipāṇi. Starting tāla before commencing gāna. According to other opinion, to start tāla after gāna. Modern version is, to start gāna first and after one mātrā commence tāla, and finish together one mātrā after Sama (or, its opposite act). [See : graha]

Anāghāta 1 (अनाघात)—Lack of Prasvana (forceful utterance). Khāli or Fāk. To dismiss a stroke or sounded beat or its gesture, in tāla portion.

Anāghāta 2 (अनाघात)—Popular name of Anāgata graha.

Anāhata Nāda (अनाहत नाद)—The sound that generates automatically in mūlādhāra, nāḍī cakra of the body but can not be heard in the gross sense (mūlādhāra means—root or source or the mystical circle between the anus and the organ of generation).

Ani (अनि)—Beauty or excellence of manner of application or artistic skill.

Anibaddha 1 (अनिबद्ध)—That, which is not bound by dhātu (stanza) or aṅga; that which is free from caraṇa etc. of gāna, and chanda etc. of tāla; Alāpa and Ālapti. [See: Aṅga, Alapti, Alapa, carana, chanda]

Anibaddha 2 (अनिबद्ध)—Extra extempore composition created during singing.

Anibaddha 3 (अनिबद्ध)—Variety of Mātṛka prabandha, composed in prose form. [See : Prabandha]

Anibaddha 4 (अनिबद्ध)—Those padas devoid of tāla, used in instrumental music, constructed with irregular syllables, irregular chanda-yati (rhythmic pause).

Aniyamita svara (अनियमितस्वर)—Vivādī type of additional svaras that enhance the beauty of a rāga. Bhuṣikā. [see Vivādi]

Aniryukta (अनिर्युक्त)—It is a type of Prabandha (lyrical composition) which does not follow the arrangements of dhātu (lyrical stanza and aṅga or elements of lyrics), and the usual principles of chanda (metre); that Prabandha which does not follow the laid down principles of chanda and tāla; a prabandha which does not follow rigidly the prevalent rules of

chanda, tāla, rāga, rasa (sentiment), bhāṣā (language) aṅga and dhātu.

Anīkastha (अनीकस्थ)—Jayadhāk (a type of folk drum).

Anukāra (अनुकार)—A class of singers who chiefly copies other singers. [See : Gāyana]

Anuga (अनुग)—Instruments that accompany gīta (song) etc..

Anugata (अनुगत)—A kind of Anuga vādana (playing) of string-instruments to beautify vilamvita laya (slow tempo) of gāna by employing cleverly madhya (medium) and drut laya (fast tempo) into the play.

Anudātta (अनुदात्त)—Low pitched Vedic svaras of Sāma-gāna; Laukika (popular) Ṛṣabha (2nd note) and Dhaivata (6th note) svaras, uttered without accent.

Anudruta (अनुद्रुत)—Ati druta (faster tempo); ¼th of Laghu mārtā or pramāṇa (standard) mātrā; which measures half the time of duration of druta mātrā (fast tempo).

Anunāda (अनुनाद)—Higher Saṁvādī (consonant) or anuvādī svara, which is connected and heard with the sounded main svara [overtones of a certain fundamental tone]

Anunāsika (अनुनासिक)—nasal tune.

Anupallavī (अनुपल्लवी)—Second dhātū or tuk (lyrical stanza) of Karṇāṭaka song.

Anubandha (अनुबन्ध)—Supplement/ Apendix. Extra portion. In Karṇāṭaka (South Indian) Saṅgīta, that extra portion which helps to manifest the end clearly, after the different tuks of tānavarṇa [a type of classical song of South Indian music].

Anuvādinī (अनुवादिनी)—Auxiliary/ assisting viṇā (a type of string instrument).

Anuvādī (अनुवादी)—Besides saṁvādī (consonant) and vivādī (dissonant) all other svaras used in a rāga; Apart from the interval of 1, 2, 9, 13, 20 and 21 śrutis (microtones), svaras placed on any other śruti interval.

Anubhāva (अनुभाव)—Gestures and postures expressing imaginary designs; Outwardly expression of Sthāyī and Sañcārī bhāvas (dramatic sentiments) which the naṭa (actor) used artificially to make acting significant and natural. [See : Bhāva]

Anumandra (अनुमन्द्र)—Saptaka (heptad) lower than the mandra or udārā saptaka. Fourth string of North Indian Vīṇā instrument.

Anumandra Sthāyī (अनुमन्द्रस्थायी)—Karṇāṭaka terminology of anumandra.

Anuraṇana (अनुरणन)—Gradual fading portion of a sound produced by striking on a string. Resonance. Reverberation.

Anuloma (अनुलोम)—Ascending; Gradual ascendance from lower to higher notes.

Anuśruti (अनुश्रुति)—Minute interval. Indian name of micro tone is Śruti. Fraction of a śruti.

Anusāraṇī (अनुसारणी)—Strings of juḍī (i.e. a pair of strings of a vīṇā tuned on the same pitch). The last of the side strings, tuned to the same svara as the main string.

Anusvana (अनुस्वन)—Those saha-nāda or overtones, which have consonance or similarity with the main sound (fundamental tone) [See : harmonics].

Anusvaram (अनुस्वरम्)—In Karṇaṭāka terminology, svara used as embelishment with the main svara; Karnataka equivalent of Bhūṣika, Kaṇ-svara or sparśa-svara (touch notes).

Anuhati (अनुहति)—Particular ancient gamaka [See : Gamaka]. A type of ghasiṭa— a sound produced on a Vīṇā by rubbing left finger on the string. Different kind of playing.

Antara 1 (अन्तर)—A particular dhātu used in Sālagasūḍa prabandha (a kind of ancient lyrical composition). Alternative of dhruva dhātu. Third dhātu of avanaddha or membronophonic instruments.

Antara 2—Middle portion.

Antara 3—Ratio/proportion. Indian equivalent of interval. Although during ancient times, Svarānyatva (स्वरान्यत्व) Svarānta-ratva (स्वरान्तरत्व)—terms had been used to signify interval, but no discussion is available regarding their difference in meaning. What is available, is numbers of śrutis (microtones) to indicate the difference. In the West there are whole-tone interval, half-tone interval or semi-tone interval, while in India, there are three categories–interval of four-śrutis, interval of three śrutis and interval of two śrutis. These may be introduced as-bṛhaḍ-antara, madhya antara and kṣudra-antara-(in short form—bṛ, ma and kṣu) [See : Catuṣka and śruti].

Antara Kriḍā (अन्तरक्रीड़ा)—Name of a particular ancient tāla.

Antara Gāndhāra (अन्तर गान्धार)—Gāndhāra (3rd note) have four śrutis, an ancient vikṛta svara.

Anatara-bhāṣā (अन्तरभाषा)—A variety of ancient rāga group which was applicable for Gāndharva gīta. Rāga group, born out of Bibhāṣā. [See : Rāga]

Antaramārga (अन्तरमार्ग)—To establish beautiful saṅgati (applicability) of svaras or notes having alpatva (mild application) and laṅghana (overlapping) with aṁṣa (vādī or sonant), graha (beginning) and other svaras at irrelevant places, apart from nyāsa (resting note), apanyāsa (semi-resting note) etc..

Antara-Śruti (अन्तरश्रुति)—Śruti (microtone) or number of Śrutis situated between two adjacent svaras (notes) [See : Śruti].

Antarā 1 (अन्तरा)—A particular lyrical stanza or tuk of modern giti-prabandha (classical compositions) and ālāpa; second tuk of a song; second or third tuk of stringed instrument. [See : Tuk, Ālāpa]

Antarā 2 (अन्तरा)—A type of ancient Indian dhrubā-gīti (dramatic song).

Andāj (अन्दाज़)—Thāṭa. Sur (tune). Musical manners. Consistency. [See : Thaṭa]

Anya-Svara (अन्य स्वर)—Extra svara used in Bhāṣāṅga rāga. Irregular note of a rāga. Vivādī svara of a rāga.

Apakarṣa, Apakarṣaṇa (अपकर्ष, अपकर्षण)—To lower down a svara by loosening the peg or the string of vīṇā. A kind of mīḍ. [See : Mīḍ]

Apaghāṭīlā (अपघाटिला)—A particular kind of vīṇā used during Vedic age.

Apanyāsa (अपन्यास)—The last resting svara of the first part of a song or ālāpa. Except for the last caraṇa (stanza), the svara, that denotes end of other caraṇas or tuks. According to modern meaning, the vidārī sthāna (rhythmic division of a lyric) and its last svara made up with the help of saṁvādī or the main anuvādī Svaras.

Aparadeśī (अपरदेशी)—A variety of Rāga Deśī.

Apara Bhairava (अपर भैरव)—Ancient form of Rāga Bhairava.

Aparāntaka (अपरान्तक)—A kind of ancient gāndharva-gīti.

Aparūpa rāga (अपरूप राग)—The rāga difficult to bring under any mela.

Apaśruti (अपश्रुति)—Out of tune.

Apasvara 1 (अपस्वर)—Harsh note. Noise.

Apasvara 2 (अपस्वर)—One of the demerits of a singer who uses varjita svaras (omitted note) of a rāga.

Apasvara 3 (अपस्वर)—Prefix of a rāga name; e.g. Apasvara-varālī.

Apāghāṭalikā (अपाघाटलिका)—A kind of ancient Vedic vīṇā.

Apuṣṭanāda (अपुष्टनाद)—Physically produced sound, manifested in the head. Unexpressible sound. Before being expressed through mouth, the sound that strikes the palate and comes to an indistinct stage. [See : Nāda]

Apūrṇa (अपूर्ण)—Raga consisting of less than

seven svaras. A veriety of ancient tāna [See : Tāna]

Apūrva rāga (अपूर्ण राग)—Apracalita, i.e. rāga not much in use or a new rāga composed in recent years.

Avakarṣa (अवकर्ष)—To strike the string of an instrument by mizrab (plectrum) from inside towards outside.

Avagīta (अवगीत)—Ugly gāna (songs).

Avagraha (अवग्रह)—Twice-curved line resembling the English alphabet S, used in notation to signify the duration of mātrā or akṣara (alphabet), written under a svara. In ancient times this sign was used to indicate guru-mātrā of Indian tālas meaning two mātrās or to show difference in style of playing an instrument.

Avagharṣan (अवघर्षन)—A type of ancient gamaka [See : gamaka]
A type of ghasīṭ (a sound produced on the strings of a vīṇā by rubbing left finger) (Glide).

Avaghoṣa (अवघोष)—Indian equivalent of the English word drone: Monotonous tune; instrument repeating monotonous tune.

Avanaddha (अवनद्ध)—Ānaddha; instruments covered with hide and played by strokes of hand, finger or sticks.

Avanaddha Kūtapa (अवनद्ध कूतप)—Assemblage of drum players, among whom one mṛdaṅga (double faced drum) player takes the position of the leader.

Avapāṇi (अवपाणि)—Atīta graha, i.e., after passing over the initial beat.

Avabhṛtha (अवभृथ)—A particular type of auḍuva śuddhatāna (orderly pentatonic combination of notes). [See : tāna]

Avayava 1 (अवयव)—Sthāya (phrases to develop a rāga); (self complete lyrical part); Vastu khaṇḍa (part) or laksaṇa (characteristics) expressing distinctiveness of a rāga or gāna.

Avayava 2 (अवयव)—Part of Laharā (a solo drum playing).

Avayava 3 (अवयव)—Pakaḍ (particular phrases of a rāga).

Avaroha, Avarohaṇa (अवरोह, अवरोहण)—Viloma (reversal way); descending gradually from higher notes to lower notes.

Avarohī varṇa (अवरोही वर्ण)—Varṇas (stages of movement) of avaroha (descending) sequence [See : Varṇa].

Avarohī varṇālaṅkāra (अवरोही वर्णालंकार)—Alaṅkāra (ornamentation) made up of varṇas in descending sequence [See : Alaṅkāra]

Avalaya (अवलय)—To shorten or lengthen laya (tempo).

Avalokita (अवलोकित)—A particular kind of alaṅkāra (ornamentation).

Avāntara Śruti (अवान्तर श्रुति)—Any Śruti other than those Śrutis used in svaras.

Avikṛta (अविकृत)—Śuddha (pure), which can not be altered; the svara which has no flat or sharp version. Ṣaḍja (tonic) and Pañcama (fifth note) svaras of present day Indian classical music.

Avināśī, Avilopī (अविनाशी, अविलोपी)—According to ancient śāstras Madhyama svara (4th note of scale) or 'Mā' could never be omitted under any circumstances; Madhyama svara used to be called avināśī or avilopī (unomitted) because it was essentially applicable in grāmas (scales) and śuḍdhatānas (orderly note combination).

Avyakta-gāyana (अव्यक्त-गायन)—A singer who does not pronounce the words of a song distinctly.

Avyakta-nāda (अव्यक्तनाद)—Apuṣṭanāda; indistinct sound produced through palate. Out of five divisions of ancient nāda, the fourth one.

Abhaṅga (अभङ्ग)—Bhajana style of songs prevalent in Maharashtra, in which there are no strict limitations in the applications of rāgas and tālas.

Abhaya-diṇḍim (अभय डिण्डिम)—A kind of

Ḍhāk (drum) appropriate for martial music.

Abhāva (अभाव)—Deviation of bhāva (mood) during presenting a rāga. To alter rāga-character by using bahutva (abundant usage of a note) in place of alpatva (sparingly used notes).

Abhijāta-saṅgīta (अभिजात संङ्गीत)—Deśī saṅgīta according to ancient śāstras; uccāṅga saṅgīta (superior music). Music, which has been guided by many unnatural laws of music and has been constantly holding respect over a long period of time. Indian terminology for Western Classical Music and Dance. [See : Saṅgīta].

Abhinanda (अभिनन्द)—Name of a particular ancient deśī (regional classic) tāla.

Abhinaya (अभिनय)—Unfold dramatic sentiments through various dramatic performances; to manifest the subject-matter of nātya, through gestures, postures, proper application of language and pronunciation, correct use of alaṅkāra and external physical efforts expressing mental state.

Abhinaya-bheda (अभिनय-भेद)—Prakṛti (nature) and lakṣaṇas (characteristics) of acting. It is of four kinds— (1) Āṅgika-different kinds of deflections and motions, gestures and postures of the limbs that indicate the purpose or design.

(2) Vācika—The language and style of pronunciation of nāṭya.

(3) Āhārya—Use of ornaments, dresses, etc.

(4) Sātvika—External expression of Sātvika bhāvas (different dramatic moods)

Abhinaye itikartavyatā (अभिनयेइतिकर्तव्यता)—To determine the course of style during acting; to ascertain character or virture of acting; to determine the systems accroding to which, acting would be performed.

Itikartavyatā or rules and manner of abhinaya (acting) or duty or virtue, are of two kinds—

(1) *Lokadharmī*—Expressing bhāva and matter through natural and imitative physical acts.

It is of two kinds.

(a) *Cittavṛttyarpikā* (चित्तवृत्यर्पिका) (acting concerned with the faculties of mind) and

(b) *Bāhyavastvanukāriṇī* (बाह्यवस्त्वनुकारिणी) (acting related to imitation of external matters.

(2) *Nātyadharmī*—Tender and sweet bhāva (mood) of Kaiśikī-vṛtti, a kind of acting to perform unsurrounded bodily gestures to enact any ceremonial or popular event or expression through elegant physical exercise of aṅgahāra [See : Aṅgahāra] etc. and aṅgābhinaya (acting through body gesture). It is of two types :

(a) adopting Kaiśikī, and

(b) following popular method partially.

Abhiruḍgatā (अभिरुद्गता)—One of the mūrchanās (helptads formed with changing keys of a scale) of ṣaḍja-grāma (a scale with the tonic note 'sa').

Abhyāsa 1 (अभ्यास)—Particular type of bahutva (one of the ten characteristics) in which a svara of a rāga is used frequently.

Abhyāsa 2 (अभ्यास)—Practise of music; Riyāz.

Abhyuccaya, Abhyucchraya (अभ्युच्चय, अभ्युच्छ्रय)—A particular kind of alaṅkāra.

Abhyudaya (अभ्युदय)—A particular type of ṣāḍava śuddhatāna (hexatonic note combination). [See : Tāna]

Amaleśvarī (अमलेश्वरी)—Name of a rāga.

Amātya (अमात्य)—Saṁvādī svara (consonant note) of a rāga or grāma (ancient Indian musical scale).

Amṛta-pañcama (अमृतपञ्चम)—Name of a rāga.

Amṛta-Belāvala (अमृत-बेलावल)—Name of a Rāga.

Amṛta-sambhavā (अमृतसम्भवा)—Name of particular śruti (microtone).

Amṛtā (अमृता)—Name of a particular śruti (microtone).

Amṛtī (अमृती)—Name of an Indian vīṇā (string instrument) during medieval period.

Ambikā (अम्बिका)—Name of a rāga.

Ambhaṇa (अम्भण)—The place where Vīṇā's sound originates (sound box) [ancient terminology].

Araj (अरज्)—Name of a rāga.

Arajhampa (अरझम्प)—Name of a tāla.

Araṇyegeya gāna (अरण्येगेय गान)—One of the four types of Vedic sāma-gāna. [Other types are grāmageya gāna, ūha gāna, ūhya gāna]

Aruṇa-yukta rāganāma (अरुण युक्त रागनाम)—Rāga names with the prefix Aruṇa—Aruṇanaṭa, Aruṇa-bihāga, Aruṇa-mallāra, Aruṇa-śaṅkarā, etc..

Aru Saram (अरु सरम्)—A particular Karṇāṭaka stringed instrument.

Arkestrā (अर्केस्ट्रा)—Western terminology-'orchestra', which means—beautiful assembly of many instruments. [See : Vṛnda]

Arjuna (अर्जुन)—Name of a rāga. Name of a tāla.

Ardha kampita (अर्धकम्पित)—A rāga composed of one or two kampita svaras (undulating note).

Ardha candra 1 (अर्धचन्द्र)—Sign of ½ mātrā (½ beat) note in Daṇḍamātrik svaralipi (notation system invented by Kshetra-mohan Goswami, a Bengali musicologist during 19th century).

Aradha candra 2(अर्धचन्द्र)—Anudruta(⌣). ¼th beat of an Indian tāla system.

Ardha candra 3 (अर्धचन्द्र)—A variety of ancient hasta mudrā (palm and finger posture of Indian dance).

Ardhajhampa (अर्धझम्प)—Arajhampa. The name of a particular tāla.

Ardhapatāka (अर्धपताक)—Particular hasta-mudrā (palm and finger posture of Indian dance).

Ardhamāgadhī (अर्धमागधी)—One of the four ancient gāndharva or mārga gītis denoting rhythmic varieties of a song. [The other varieties are Māgadhī, Sambhāvitā and Pṛthulā].

Ardhasāvitrī (अर्धसावित्री)—The name of an ancient ṣāḍava śuddha tāna (an orderly hexatonic note combination).

Ardhasthita (अर्धस्थित)—Those svaras, between dvyardha (4th note) and dviguṇa (8th note), applicable in the third svasthāna (phase) of ālapti (i.e., an ālāpa applied in ancient prabandha gāna) [See : Svasthāna, Alapti, Ālāpa, Prabandha]

Alagu (अलगु)—Tamil terminology of śruti.

Alagna 1 (अलग्न)—Particular ancient method of playing the Paṭaha-vādya, a kind of two faced membranophone instrument of ancient India and it has a close resemblance with modern South Indian mṛdaṅgam).

Alagna 2 (अलग्न)—Dissension of sequence in orderly arrangement of svaras. Use of svaras with pause and short duration.

Alaṅka-gurjarī (अलङ्कगुर्जरी)—Name of a rāga.

Alaṅkaraṇa (अलङ्करण)—To decorate rāga, tāla, tāna, chanda etc. in a specially embellished manner, so that the actual composition would become wonderful and beautiful. An Indian equivalent to English words ornamentation and ornateness, which are used in Indian music in a broad sense.

Alaṅkaraṇa prakāra (अलङ्करण प्रकार)—Three divisions of ornamentation,
e.g. — (a) Rāga-alaṅkaraṇa,
(b) Tāla-alaṅkaraṇa, and

(c) Nartana-alaṅkaraṇa
[See : each of these terms].

Alaṅkāra (अलङ्कार)—A particular variety of rāga alaṅkaraṇa. Beautiful combination/arrangement of geyavarṇa-mālā (alphabets fit to be sung like Sā, Ri, Gā, Mā, etc.). Use of geya-varṇas in combinations of different rhythms/metres. In modern terms it means to beautify a rāga or gāna without tremolo, but with the help of particular svaras or combination of svaras with a special articulative gesture which may have geya-varṇa or may be without varṇa. In this context, alaṅkāra is of two kinds,—(1) with varṇas or attached to varṇas, and (2) Varṇātirikta, meaning redundant to above varṇas or śuddha-alaṅkāra. (1) The first kind is of two types.
(a) *Varṇa-alaṅkāra* (i.e., alaṅkāras following varṇas or movements) [See : Varṇa 1]. and
(b) *Chanda-alaṅkāra* (rhythmic ornamentation).
(a) In ancient times. Varṇa-alaṅkara meant alaṅkāras created by arranging sthāyī-varṇa, ārohī-varṇa or sañcārī-varṇa (four movements of song). Alaṅkāras bound by chanda (rhythm) and tāla were also placed under varṇa-alaṅkāra.
Now-a-days varṇa-alaṅkāra means palaṭ, ulaṭ and firat with which chanda-bound alaṅkāras remain blended. In one word, varṇa-alaṅkāras are called palṭā [See : Varṇa and Tāler Sañjnā].
(b) Chanda-alaṅkāra is a modern division. This alaṅkāra is produced when varṇa is changed into different chandas according to parts of mātrā, e.g., 1 sā+1Ri + ½ Gā, this svaramālā, consisting of three mātrās, when changed to 1 Sā+1½Ri+1Gā, chanda-alaṅkāra is produced.
(2) Varṇātirikta or Śuddha-alaṅkāra is a modern division. In this alaṅkāra neither varṇamalā (alphabets), nor, even real geya-varṇas (wordings) are used. It has three classes—
(a) Viśiṣṭa (Sā, Ri, Gā, Mā, etc.), (b) Varṇa-vyātirikta (redundant to varṇas) and (c) Sthāya kāku (tonal gesture).
(a) Exmaple of viśiṣṭa śuddha-alaṅkāra—
(i) ātaka, (ii) khātaka, (iii) svarāntaka, (iv) chuṭ, (v) pukār, (vi) paṭak, (vii) ṭhok, (viii) kan, (ix)zam zamā, (x) jhaṭkā, (xi) jhaṭak, (xii) kāṭan, (xiii) masak and (xiv) damak. [See : Above terms].
(b) Example of varṇa-vyātirikta śuddha, alaṅkāra—
(i)Ā̇s, (ii) mīḍ, (iii) lacak, (iv)sūt, (v) ghasīṭ, (vi) khaṭkā, (vii) lapak, (vii) jhapāṭā, (ix) murkī, and (x) giṭkiḍī.
Varṇavytirikta is also called śabdālaṅkāra.
(c) Sthāyakūku śuddha-alaṅkāra
[See : Chanda-alaṅkāra, varṇa-alaṅkāra, varṇātirikta alaṅkāra, varṇa-vyatirikta alaṅkāra, Śuddha-alaṅkāra, sthāya-alaṅkāra].

Alaṅkārer Prakṛta Vyākhyā (अलङ्कारेर प्रकृत व्याख्या)—Alaṅkārer Prakṛta vyākhyā—means true explanation of alaṅkāra as mīḍ and sūt are taken as alaṅkāra, many ancient sthāya kākus and a few of gamakas are also considered to be alaṅkāra. [See : the respective terms]
Alaṅkāra of present day is a particular svara bhaṅgi (style) or manner of uttering, which is without any āndolana or kampana (swinging), having normal gati (movement) enhancing beauty.

Alaṅkāra o Gamake Pārthakya (अलङ्कार ओ गमके पार्थक्य)—The difference between alaṅkāra and gamaka is that there is no āndolana or kampana in alaṅkāra, while gamaka has [See : gamaka].

Alaṅkāra o tāne pārthakya (difference between alaṅkāra and tāna) (अलङ्कार ओ ताने पार्थक्य)—Normally fast tempo is not applied in alaṅkāra, while fast tempo is the speciality of tāna [See : tāna].

Alaṅkāra o varṇe pārthakya (difference between alaṅkāra and varṇa) (अलङ्कार ओ

वर्णे पार्थक्य)—In varṇa-alaṅkāra, coordinated, beautiful and distinguished varṇas (movement) are used, while disintegrated varṇa is only a pada of a lyric of song [See : varṇa].

Alaṅkāra Saṁkhyā (number of Alaṅkāra) (अलङ्कार संख्या)—(a) *Sthāyī alaṅkāra* (concentrated movement) =7, viz. (1) Prasannādi, (2) Prasannānta, (3) Prasannā dyanta, (4) Prasanna madhya, (5) Kramarecita, (6) Prastāra, (7) Prasāda, or, — (1) Bhadra, (2) Nanda, (3) Jita, (4) Soma, (5) Grīva, (6) Bhāla, (7) Prakāśa.

(b) *Ārohī alaṅkāras* (ascending movement) =12, viz., (1) Vistīrṇa, (2) Niṣkarṣa and gātra-varṇa, (3) Bindu, (4) Abhyuccaya or Abhyucchraya, (5) Hasita, (6) Preṅkhita, (7) Ākṣipta, (8) Sandhi-pracchādana, (9) Udgīta, (10) Udvāhita, (11) Trivarṇa, (12) Pṛthagveṇi.

(c) *Avarohī alaṅkāra* (descending movement)=12, same names as ārohī alaṅkāra but arrangement is in descending scale.

(d) *Sañcārī alaṅkāra* (to and fro movement) =25, viz. (1) Mandrādi, (2) Mandra madhya, (3) Mandrānta, (4) Prastāra, (5) Prasāda, (6) Vyavṛtta, (7) Skhalita, (8) Parivarta, (9) Ākṣepa, (10) Bindu, (11) Udvāhita, (12) Ūrmi, (13) Soma, (14) Preṅkha, (15) Niṣkūjita, (16) Śyena, (17) Krama, (18) Udghaṭṭita, (19) Rañjita, (20) Sannivṛtta pravṛttaka, (21) Veṇu, (22) Lalitasvara, (23) Huṇkāra, (24) Hrādamāna, (25) Avalokita. According to second opinion, total number is 26, in which Sannivṛtta and Pravṛtta of No.20 have been counted separately.

(e) *Chandovaddha alaṅkāra* (with rhythm) =8, viz. (1) Dhruva, (2) Mathya/Mantha, (3) Rūpaka, (4) Jhampa/Jhampā, (5) Tripuṭa (6) Aṭha/Adru, (7) Ādi/Ektāla/Laghukāla, (8) Jhompaṭa/Aḍḍa. As per another opinion,—(1) Indranīla, (2) Mahāvajra, (3) Nirdoṣa, (4) Sīra, (5) Kokila, (6) Āvartaka, (7) Sadānanda, (8) Prakāśa. [These last eight mentioned, are called aṣṭālaṅkāra]. Apart from these, some more names of varṇa-alaṅkāras have been mentioned in different śastras and these are called together as—(f) Pañcālaṅkāra (5 types of ornamentations) (g) saptālaṅkāra (7 types of ornamentations) (h) Caturdaśā-laṅkāra (14 types of ornamentations) and (i) Aṣṭādaśālaṅkāra (18 types of ornamentation).

(f) *Pañcālaṅkāra* is a sum-total of 5 alaṅkāras, viz.,—(1) Cakrākāra, (2) Java, (3) Śaṅkha, (4) Padmanibha/Padmākāra, (5) Vārida.

(g) *Saptālaṅkāra* is a sum-total of 7, viz.,—(1) Tāramandraprasanna, (2) Mandratāraprasanna, (3) Āvartaka, (4) Sampradāna, (5) Vidhūta (6) Upalolaka, (7) Ullāsita.

(h) *Caturdaśālaṅkāra* is a sum-total of 14, viz.,—(1) Ekasvara, (2) Dvisvara, (3) Trisvara, (4) Catuḥsvara, (5) Śṛṅkhalī, (6) Nāgapāśa, (7) Maṅgala, (8) Yatimaṅgala, (9) Nandana, (10) Sundara, (11) Kanda, (12) Sarabha, (13) Kuṭila, (14) Udbhaṭa.

(i) *Aṣṭādaśālaṅkāra* is a sum-total of 18 alaṅkāras, viz.,—(1) Prasanna, (2) Parāvṛtta, (3) Nivṛtta, (4) Parivartaka, (5) Akṣipta, (6) Sampradāna (7) Udvāha, (8) Upalolaka, (9) Krāmaka, (10) Bahumāna, (11) Ghātaka, (12) Malina, (13) Huṁkāra, (14) Udyota, (15) Vidyota, (16) Suvāhu, (17) Prauḍha, (18) Sanmukha [See : Aṣṭādaśa alaṅkāra, Caturdaśa alaṅkāra, Pañca alaṅkāra, Sapta alaṅkāra].

Alaṅkāragulir Sañjā (अलङ्कार गुलिर संज्ञा) **Alaṅkāras-their designations**—[There is no serial ascendance or descendance in sthāyī alaṅkāra. In ārohī and avrohī alaṅkāra, there is sequence of ascending and descending orders respectively. Sañcārī alaṅkāra has sequences both in ascending and descending orders. Except sthāyī, examples of the rest are given only in ascending orders].

Abhyuccaya, Abhyucchraya- (अभ्युच्चय,

अभ्युच्छ्रय)—The alaṅ-kāra, when pronounced in the order of ādi (1st), tṛtīya (3rd), pañcama (5th), saptama (7th); example—S G P Ni. (In another opinion, an alaṅkāra which is woven by two alternate svaras, e.g.—SG, RiM, GP, etc..)

Avalokita 1 (अवलोकित)—It is a Sañcārī alaṅkāra which is formed by ascending and descending order in the following manner—ādi (1st), tṛtīya (3rd), caturtha (4th), dvitīya, (2nd) svaras e.g. S G M M RiS. R M P P G Ri, etc..

Avalokita 2 (अवलोकित 2)—This alaṅkāra is produced by pronouncing ādi 3 times and caturtha 3 times; e.g.—SSS MMM RiRiRi PPP, etc..

Āksipta (आक्षिप्त)—It is an ārohī alaṅkāra, arranged with pairs of alternate svaras; e.g.— SG GP PNi etc.. (In other opinion, arrangement of alternate svara pairs, each svara used twice; e.g.—SSGG RiRiMM etc.

Ākṣepa (आक्षेप)—A sañcārī alaṅkāra produced by arranging three svaras together; e.g.—SRiS RiGM GMP etc..

Āvartaka 1 (आवर्तक)—An alaṅkāra, bound by chanda and produced by uttering ādi svara (first note) twice, dvitīya (second) twice, ādi (first) twice, dvitīya (second) once and ādi (first) once; e.g.—SS RiRiSS RiS, RiRiGG RiRiGR etc..

Āvartaka 2 (आवर्तक 2)—Analaṅkāra produced by combination of four svaras together, in Aḍḍa-tala; e.g.—SRiGRi SRiSRi SRiGM, RiGMG RiG RiG RiGMP etc..

Indranīla (इन्द्रनील)—An alaṅkāra produced by the combination of four svaras together in Dhruva tāla; e.g.—SRiGM GRi SRiGRi SRiGM, RiGMP MG RiGMG RiGMP etc.

Udgīta (उद्गीत)—An ārohī alaṅkāra is produced, when the ādisvara (first svara) of a pattern consisting of three svaras is pronounced three times; e.g.—SSSRiG GGGMP etc.. (In other opinion, that alaṅkāra which is produced by repeating the ādi svara twice and prolonging the third svara of a three svara pattern; e.g.—SSRiGa RiRiGMA, etc.)

Udghaṭṭila (उद्घाट्टिल)—A sañcārī alaṅkāra, produced by uttering ādisvara (1st), dvitīya (2nd), pañcama (fifth), caturtha (fourth), tṛtīya (third), dvitīya (2nd) in this sequence, in a combination of five-svara-pattern; e.g.—SRiPMGRi, RiGDPMG, etc..

Udghāṭita (उद्घाटित)—A sañcārī alaṅkāra is produced, when the ādi (1st) and tṛtīya (3rd) svaras are pronounced twice, followed by ādi (1st) to caturtha (4th) svara one after the other; e.g.—SGSG SRiGM, RiM RiM RiGMP etc.

Udvāhita 1 (उद्वाहित 1)—An ārohī alaṅkāra which is produced by pronouncing the second svara thrice, of a three-svara-combination pattern; e.g.— SRiRiRiG MPPPD etc..

Udvāhita 2 (उद्वाहित 2)—A sañcārī alaṅkāra which is produced by pronouncing ādi (1st), dvitīya (2nd), tṛtīya (3rd) and dvitiya (2nd), in this order; e.g.—SRiGRi, RiGMG etc..

Udvāhita 3 (उद्वाहित)—A Sañcārī alaṅkāra which is produced by pronouncing ādisvara four times, dvitīya twice, while tṛtīya and caturtha once, in a pattern of four svara-combination; e.g.—SSSS RiRiGM, RiRiRiRi, GGMP, etc..

Upalola (उपलोल)—It is an alaṅkāra which is produced by using ādi (1st) and dvitīya (2nd) svara twice and then tṛtīya (3rd) and dvitīya (2nd) twice, in a pattern of three-svara-combination; e.g—SRiSRi GRiGRi, RiG RiG MGMG, etc..

Ullāsita (उल्लासित)—An alaṅkāra which is produced by pronouncing ādi (1st) svara twice and tṛtīya (3rd) ādi (1st) and tṛtīya (3rd) svara once; e.g. SSGSG, RiRiMRiM, etc..

Ūrmi (ऊर्मि)—A sañcārī alaṅkāra that is produced by using ādi (1st) pluta-caturtha

(consisting of three mātrās), ādi (1st) and cāturtha (4th) svara; e.g. SMAASM, RP--RP, etc., [Another opinion, SMMMSM, RPPPRP, etc..]

Kokila (कोकिल)—An alaṅkāra which is formed by special use of four svaras in Tripuṭa tāla (A South Indian tāla); e.g.—SRiG SRiGM, RiGM RiGMP. etc.

Krama 1 (क्रम 1)—A sañcārī alaṅkāra which is constituted by pronouncing in the following order— ādi (1st), dvitīya (2nd) dvitīya (2nd), tṛtīya (3rd), tṛtīya (3rd), caturtha (4th), in a pattern of four svara-combination; e.g.—SRiRiGGM, RiGGMM P, etc..

Krama 2 (क्रम)—An alaṅkāra which is formed by uttering ādi-dvitīya, ādi-dvitīya-tṛtīya, ādi-dvitīya-tṛtīya-caturtha and so on; e.g.—SRi SRiG SRiGM, SRiGMP, and so on.

Kramarecita 1 (क्रमरेचित 1)—A sthāyī alaṅkāra that is created by the combination of three svara patterns—ādi (1st)-dvitīya (2nd)-ādi (1st), ādi (1st)- tṛtīya (3rd) caturtha (4th)-ādi (1st), pañcama (5th)- ṣaṣṭha (sixth)–saptama(seventh)-adi; e.g.—SRiS SGMS SPD NiS.

Kramarecita 2 (क्रमरेचित 2)—An alaṅkāra which is produced by pronouncing ādi (1st)-trtīya (3rd)-dvitīya (2nd)-tṛtīya (3rd)-caturtha (4th)-tṛtīya (3rd)-dvitīya (2nd) and ādi (1st) in this pattern; SGRiG MGRiS, RiMGM PMGRi, etc.. [Its other name is Grīva].

Grīva-(ग्रीव)—[See : Kramarecita 2]

Calita (चलित)—[See : Skhalita]

Jita (जित)—Similar to Hrādmāna alaṅkāra. [See : Hrādmāna]

Tāra Mandra-prasanna-An alaṅkāra produced by uttering madhya-ṣaḍja (tonic, middle octave) to tāra-ṣaḍja (eighth note), in ascending order and then pronounce madhya ṣaḍja again; e.g.—SRiG MP DNiŚ S.

Trivarṇa(त्रिवर्ण)—An ārohī alaṅkāra, which is formed when the last svara of a three-svara pattern is pronounced three times; e.g.—SRiGGG, GMPPP, etc.....

Nanda (नन्द)—An alaṅkāra which is formed when ādi (1st) dvitīya (2nd) and ādi (1st) svara of a two-svara-combination, are repeated twice; e.g. SSRiRiSS, RiRiGGRiRi, etc.....

Nirdoṣa (निर्दोष)—An alaṅkāra, which is formed when ādi (1st) and dvitīya (2nd) svaras are pronounced twice together and then tṛtīya (3rd) and caturtha (4th) svaras are pronounced; e.g.—SRiSRiGM, RiG RiG MP, etc.....

Niṣkarṣa (निष्कर्ष)—An ārohī alaṅkara which is formed when each successive svara is repeated twice; e.g.—SS RiRi GG MM PP DD NiNi. [When repeated thrice or fourtimes it is called 'gātravarṇa']

Niṣkūjita (निष्कूजित)—A sañcāri alaṅkāra is formed, when ādi (1st), dvitīya (2nd), ādi (1st), tṛtīya (3rd) and ādi (1st) are pronounced in this order e.g.—SRiSGS, RiG RiMRi, etc.....

[In other opinion, ādi (1st) and caturtha (4th) svaras are repeated twice and then from ādi (1st) to caturtha (4th) svaras are pronounced successively in this alaṅkāra; e.g.—SMSM SRiGM, RiPRiP RiGMP, etc..]

Parivarta (परिवर्त)—A sañcārī alaṅkāra in which ādi (1st), tṛtīya (3rd) and caturtha (4th) svaras are pronounced; e.g.—SGM, RiMP, etc.. [In one opinion, that alaṅkāra in which ādi, tṛtīya, caturtha and dvitīya svaras are pronounced, e.g.—SGMRi, RiMPG, etc.].

Pṛthagveṇī (पृथग्वेणी)—An ārohī-alaṅkāra, which is formed by pronouncing each svara of a pattern of three-svara combination thrice, e.g.—SSS RiRiRi GGG, MMM PPP DDD. etc.....

Prakāśa (प्रकाश)—An alaṅkāra, which is formed by the utterance in fragments of

four svaras accroding to chanda, composed in Karṇāṭakatāla, named Aḍḍatāla; e.g.—SS RiRiGG MGRiRi GRiSS, RiRi GG MM PMGG MG RiRi etc..

Pravṛtta, Pravṛttaka (प्रवृत्त, प्रवृत्तक)—A sañcārī alaṅkāra, which is formed by doubling each svara of a sannivṛtta [See : Sannivṛtta] alaṅkāra; e.g.—SS RiRi GG RiRi, RiRi GG MM GG, etc.

Prasannamadhya (प्रसन्नमध्य)—A sthāyī alaṅkāra which is formed by pronouncing Tāra svara of ādi (8th note) at the start and end, and ādi (1st) of madhya-svara in the middle; e.g.—ŚSŚ.

Prasannādi (प्रसन्नादि)—That sthāyī alaṅkāra, which is formed when tāra-svara (8th note) of ādi (1st) is pronounced after two ādi (1st) svaras; e.g—SSŚ.

Prasannādyanta (प्रसन्नाद्यन्त)—A sthāyī alaṅkāra which is produced when ādi (1st) svara is pronounced at the start and end, and tāra-svara (8th note) of ādi (1st) in the middle; e.g.—SŚS

Prasannānta (प्रसन्नान्त)—A sthāyī-alaṅkāra, which is formed when one ādi svara is pronounced after two tāra svaras of ādi (1st); e.g.—SŚS

Prasāda 1 (प्रसाद)—A sthāyī-alaṅkāra, which is formed when the last note is ādi-madhya (1st note of middle octave) and the first note is ādi-tāra svara (8th note) in each of the three consecutive patterns of alaṅkāra; e.g.—ŚRiS, ŚGMS, ŚPDNiS.

Prasāda 2 (प्रसाद)—A sañcārī-alaṅkāra, which is formed by pronouncing ādi (1st), dvitīya (2nd), and ādi (1st), in a pattern in a successive manner; e.g.—SRiS RiGR GMG, etc..

Prasāda 3 (प्रसाद)—A sañcārī alaṅkāra, where ādi (1st) and dvitīya (2nd) svaras are pronounced thrice and then tṛtīya and dvitīya (2nd) svaras are sung; e.g.—SRiSRiSRiGRi, RiG RiG RiG MG, etc.....

Prastāra (प्रस्तार)—A sthāyī-alaṅkāra, which is produced when the last svara of each successive pattern is pronounced in tāra-sthāna (8th note) and the ādisvara (1st svara) in madhyasthāna (middle octave) e.g.—SRŚ, SGMŚ, S P D NiŚ.

Prastāra 2 (प्रस्तार)—A sañcārī alaṅkāra, which is produced when ādi (1st) and tṛtīya (3rd) svaras are pronounced by skipping the madhya svara (2nd successive note); e.g.—SG, RiM DP, MD, P Ni etc.....

[In other opinion, ādi (1st) and caturtha (4th) svaras are pronounced skipping the middle two successive svaras; e.g.—SM RiP GD, etc..

Preṅkha (प्रेङ्ख)—A sañcārī alaṅkāra, produced by pronouncing ādi (1st), dvitīya (2nd), dvitīya (2nd) and ādisvara (1st svara), in this pattern, e.g—SRiRiS RiGGRi GMMG, etc.. [In one opinion, the alaṅkāra, in which ādi (1st) and caturtha (4th) svaras are pronounced twice; e.g.—SS MM, RiRi PP, etc.].

Preṅkhita (प्रेङ्खित)—Ārohī-alṅkāra, produced by pronouncing in a successive manner ādi (1st) dvitīya (2nd), dvitīya (2nd) tṛtīya (3rd) svara, etc.; e.g.—SRi RiG GM, etc. There is āndolana (undulation of notes) in this alaṅkāra.

Vārida (वारिद)—An alaṅkāra, produced by pronouncing first svara once, seventh svara thrice; in the second step first svara once, sixth svara thrice, in this manner; e.g—SNiNiNi, SDDD, and so on.

Vidhūta (विधूत)—An alaṅkāra, produced by repeating ādi (1st) and tṛtīya (3rd) svara twice, e.g.—SG SG, RiM RiM, and so on.

Bindu (बिन्दु)—(1) An Ārohī alaṅkara, produced by pronouncing first svara thrice, second once, third svara thrice, frouth once and so on; SSSRi, GGGM.....

(2) A sañcārī alaṅkāra, produced by pronouncing first svara thrice, second once and first svara again; e.g. SSS RiS.

Alternatively, ādi svara thrice, dvitīya once, ādi once and tṛtīya once; e.g.—SSS RiSG, RiRiRiGRiM.....

Vistīrṇa (विस्तीर्ण)—When successive seven svaras are pronounced at length, then the Ārohī-alaṅkāra that is produced; e.g.—SĀ RiĀ GĀ MĀ PĀ DĀ NiĀ.

Veṇu (वेणु)—A Saṅcārī alaṅkāra formed by pronouncing ādi (1st) svara twice, second once, fourth once and third once; e.g.—SS Ri MG, RiRiGPM. Alternately, an alaṅkāra, produced by pronouncing a sequence of ādi (1st), fourth, third, fourth, ādi (1st), second, third and fourth in a pattern comprising of four svaras; e.g—SMGM SRi GM, RiPMP RiGMP.....

Vyāvṛtta (व्यावृत्त)—A saṅcārī alaṅkāra formed by pronouncing ādi (1st), tṛtīya (3rd), dvitiya (2nd) caturtha (4th), and ādi-svara(1st svara) in a pattern; e.g. S G Ri M S. Alternately, after pronouncing ādi (1st), tṛtīya (3rd), dvitīya (2nd) and caturtha (4th) svaras, ādi (1st), dvitīya (2nd) tṛtīya(3rd) and caturtha (4th) svaras are pronounced to form this alaṅkāra; e.g.—SG Ri M SRiGM, ...

Bhadra (भद्र)—A Sthāyī alaṅkāra produced by ādi (1st), dvitīya (2nd) and ādi-svara (1st svara) pronounced in a pattern; e.g.—S Ri S, Ri G Ri,.....

Bhāla (भाल)—A sthāyī alaṅkāra formulated by first pronouncing ādi (1st), tṛtīya (3rd), dvitīya (2nd) and caturtha (4th) and then caturtha (4th), tṛtīya (3rd), dvitīya (2nd) and prathama (1st) svara; e.g.—S G Ri M MGRiS,.....

Mandra Tāra Prasanna (मन्द्रतारप्रसन्न)—An alaṅkāra produced by pronouncing mandra-ṣaḍja (1st note of lower octave), then from tāraṣaḍja (1st note of higher octave) to mandra ṣaḍja (1st note of lower octave) in a sucessive descending manner; e.g.—S Ś Ni D P M G Ri S.

Mandra madhya (मन्द्रमध्य)—A saṅcārī alaṅkāra formed by a pattern consisting of tṛtīya (3rd), ādī (1st) and dvitīya, (2nd) e.g.—GSRi, MRiG.

Alternately, it is an alaṅkāra formed by pronouncing ādi (1st), tṛtīya (3rd), dvitīya (2nd) and tṛtīya (3rd) svaras, caturtha (4th), tṛtīya (3rd), dvitīya (2nd) and tṛtīya (3rd), svaras, dvitīya (2nd), tṛtīya (3rd), dvitīya (2nd) and ādi (1st) svaras, and ādi (1st), dvitīya (2nd), tṛtīya (3rd) and caturtha (4th) svaras, these four patterns; e.g.—SGRiG MGRiG RiGRiS SRiGM, (In this chanda Ja-gaṇa is used-See : Gaṇa).

Mandrādi (मन्द्रादि)—A saṅcārī alaṅkāra produced by pronouncing ādi (1st), tṛtīya (3rd) and dvitīya (2nd) svaras successively, e.g.—SGRi, RiMG,.....

Alternately, it is an alaṅkāra made by pronouncing ādi (1st), dvitīya (2nd), tṛtīya (3rd), and caturtha (4th) svaras, caturtha (4th), tṛtīya (3rd), dvitīya (2nd), and ādi (1st) svaras, after that, ādi (1st), dvitīya (2nd), tṛtīya (3rd) and dvitiya (2nd), svaras are pronounced followed by ādi (1st), dvitīya (2nd), tṛtīya (3rd) and caturtha (4th) svaras again; e.g.—SRiGM MGRiS SRiGRi SRiGM (the last two svaras of this sequence are guru or two mātrā duration)

Mandrānta (मन्द्रान्त)—The saṅcārī alaṅkāra made by successive pronouncing of dvitīya (2nd), tṛtīya (3rd) and ādi (1st), svaras; e.g.—RiGS, GMRi,.....

Alternately, the alaṅkāra, in which after pronouncing ādi (1st) twice, dvitīya (2nd) twice and tṛtīya (3rd) twice, then caturtha (4th), tṛtīya (3rd), dvitīya (2nd), tṛtīya (3rd), divtīya (2nd) and ādi (1st) svaras are pronounced once; e.g.—SS RiRi GG MGRiGRiS (Na-gaṇa is used in this chanda)-[See: Gaṇa]

Mahāvajra (महावज्र)—An alaṅkāra made by uttering a four-svara composition in the chanda of Maṇṭha tāla; (a South Indian tāla) e.g.—SRi GRi SRi SRi GM ... [See : Chandovaddha alaṅkāra].

Rañjita (रञ्जित)—A sañcārī alaṅkāra made by uttering a composition of ādi (1st), tṛtīya (3rd), and dvitīya (2nd), followed by another composition of ādi (1st), tṛtīya (3rd), dvitīya (2nd) and ādi (1st); e.g.—SGRi SGRiS, ...

Alternately, an alaṅkāra, made by pronouncing a composition of ādi (1st), tṛtīya (3rd), dvitīya (2nd), and tṛtīya (3rd), svaras followed by another composition of ādi (1st), dvitīya (2nd), tṛtīya (3rd), and caturtha (4th), svaras; e.g—SGRiG SRiGM, ...

Lalita svara (ललितस्वर)—A saṅcārī alaṅkāra, formed by pronouncing ādi (1st), dvitīya (2nd), caturtha (4th), dvitīya (2nd), and ādi (1st) svara; e.g.—SRi MRiS, RiG PGRi,...

Alternately, that alaṅkāra formed by pronouncing ādi (1st) svara twice, caturtha (4th) twice, tṛtīya (3rd) twice, dvitīya (2nd) once and ādi (1st) svara once, followed by ādi (1st), dvitīya (2nd), tṛtīya (3rd), dvitīya (2nd), ādi (1st), dvitīya (2nd), tṛtīya (3rd), and caturtha (4th) svara; e.g.—SS MM GG RiS SRi GRi SRi GM, RiRiPPMMGRi RiGMGRiGMP,... .

Saṅkha (शङ्ख)—An alaṅkāra formed by pronouncing ādi (1st) twice, dvitīya (2nd) once and tṛtīya (3rd), once, in a descending succession; e.g.—ŚŚ NiD, NiNIDP... .

Śyena (श्येन)—A saṅcārī alaṅkāra formed by pronouncing ādi (1st) and pañcama (5th) svaras in a successive manner, e.g.—SP, RiD, GNi... .....

Alternately, that alaṅkāra formed by pronouncing separately each one of all the successive svaras with ādi (1st); e.g.—SRi SG SM SP .... .

Sadānanda (सदानन्द)—An alaṅkāra, formed by pronouncing four successive svaras one after another in succession; e.g.—SRi GM RiG MP. [See : Chandovaddha alaṅkāra]

Sandhi Pracchādana (सन्धिप्रच्छादन)—An ārohī (ascending alaṅkāra made by pronouncing ādi (1st), dvitīya (2nd) and tṛtīya (3rd), tṛtīya (3rd), caturtha (4th) and pañcama (5th), in this order; e.g.—SRiG, GMP, PDNi,.....

Alternately, that ārohī alaṅkāra, formed by pronouncing ādi (1st), dvitīya (2nd) and tṛtīya (3rd) as guru (long duration) svara, dvitiya (2nd), tṛtiya (3rd) and caturtha (4th) as guru svara, in this order; e.g.—SRi GĀ, RiG MĀ... .

Sannivṛtta (सन्निवृत्त)—An alaṅkāra, formed by pronouncing the compositions ādi (1st), dvitīya (2nd), and tṛtīya (3rd) svaras, dvitīya (2nd), tṛtīya (3rd) and caturtha (4th) svaras, tṛtīya (3rd), dvitīya (2nd), and ādi (1st) svaras and dvitīya (2nd), tṛtīya (3rd) and caturtha (4th) svaras; e.g.—SRiG RiGM GRiS RiGM,.....

Sannivṛtta pravṛttaka (सन्निवृत्त प्रवृत्तक)—A sañcārī alaṅkāra formed by pronouncing ādi (1st), pañcama (5th), caturtha (4th), tṛtīya (3rd) and dvitīya (2nd) svara; e.g.—SPMGRi, RiDPMG,.....

Sama (सम)—A sañcārī alaṅkāra formed by pronouncing four svaras in ascending order and then again in descending order; e.g.—SRiGM MGRiS,... .....

Sampradāna (सम्प्रदान)—An alaṅkara, formed by pronouncing ādi (1st), and dvitīya (2nd) svaras twice and later ādi svara twice again ; e.g.—SSRiRiSS, RiRi GG RiRi,.....

Sīra (सीर)—An alaṅkāra produced by pronouncing three patterns made out of four successive svaras in the chanda of Jhampatāla (a South Indian tāla); e.g.—SRi SRiG SRiGM, RiG RiGM RiGMP,.... [See : Chandovaddha alaṅkāra]

Soma(सोम)— A sthāyī alaṅkāra formed by ādi(1st), tṛtīya (3rd), dvitiya (2nd), and ādi (1st) svara each pronounced twice; e.g—SS GG RiRi SS, RiRi MM GG RiRi,.....

Skhalita (स्खलित)—A sañcārī alaṅkāra formed by pronouncing ādi (1st), tṛtīya (3rd), dvitīya (2nd), twice caturtha (4th),

dvitīya (2nd), tṛtīya (3rd), and ādi (1st) svara; e.g.—SGRiMMRiGS, RiMG PPG MRi,... .

Hasita (हसित)—An ārohī alaṅkāra, formed by pronouncing ādi (1st) once, dvitīya (2nd) twice, tṛtīya (3rd) svara thrice, thus increasing each svara while ascending in a successive manner; e.g.— S RiRi GGG MMMM PPPPP DDDDDD NiNiNi-NiNiNiNi.

Huṅkāra (हुङ्कार)—A saṅcārī alaṅkāra formed by pronouncing ādi (1st), dvitīya (2nd), ādi (1st), again ādi (1st), dvitīya (2nd), tṛtīya (3rd), dvitīya (2nd), ādi (1st), svara, thus adding a new svara in each pattern while moving up; e.g.—SRiS, SRiGRiS, SRiGMGRiS, SRiGMPMGRiS....

Alternately, an alaṅkāra produced by pronouncing ādi (1st) svara twice followed by pañcama (5th) svara twice in successive manner; e.g.—SS PP, RiRIDD...

Hrādmāna, Hlādmāna (ह्रादमान ह्लादमान)—A sañcārī (to and fro movement) alaṅkāra produced by pronouncing ādi (1st), tṛtīya (3nd), dvitīya (2nd) and ādi (1st) svaras in a successive manner; e.g.—SGRiS, RiMGRi,... .

Alaṅkāra 2 (अलङ्कार)—Special form of amorous gestures applicable in acting.

Alaṅkāra 3 (अलङ्कार)—Six specialities of recital, e.g.—Ucca (high), dipta (bold), mandra (low), nīca (low), druta (fast) and vilamvita (slow).

Alaṅkṛta (अलङ्कृत)—One of ten types of ornamentation used during presentation of gīta.

Alaṅghana (अलङ्घन)—Correct usage of any particular svara during application of svaras in Jāti or Rāga-vistāra, so that, that particular svara is not skipped or ignored; a particular type and application of Bahutva which comes under ancient Rāga-lakṣaṇa (characteristics of Rāga) [See : Bahutva]

Alpat (अलपत्)—A variety of mixed laya (tempo) of Sama-viṣama. [See : Gati]

Alāvanī (अलावनी)—A kind of ancient Indian vīṇā [See : Vādya]

Alābu (अलाबु)—Bottle gourd. A type of ancient vīṇā.

Alābu Sāraṅgī (अलाबु सारङ्गी)—A type of Sāraṅgī (a musical instrument) attached with the belly made of bottle-gourd [See : Vādya]

Alāripu (अलारिपु)—Preliminary dance portion of Bharatanātyam (a type of South Indian classical dance) depicting from Raṅgadaivatapūjā to offering puṣpāñjali. [Karṇāṭaka paribhāṣā (terminology)].

Alāhiyā (अलाहिया)—Alāihā, Alhaiyā; The name of a rāga. [See : Rāga].

Alopī (अलोपी)—The identification of the 4th note of ancient Indian scale.

Algojā (अलगोजा)—Flute type of musical instrument; Alagosā [See Vādya yantra]

Alpatva, Alpatā (अलपत्व, अल्पता)—Particular lakṣaṇa (characteristics) of ancient jāti or rāga; scanty use of a particular svara; a svara scantily used or sometimes obliterated [See Rāga-lakṣaṇa].

Aśvakrānta (अश्वक्रान्त)—Particular tāna of ancient Ṣaḍja-grāma (a scale, with sā as tonic) mūrcchanā [See : Mūrcchanā].

Aśvakrāntā (अश्वक्रान्ता)—Particular Mūrcchanā of Ṣaḍja-grāma. [See: Mūrcchanā]

Aśvatāna (अश्वतान)—A type of tāna made up of abundant vinyāsa (arrangements) of seven svaras, used in Karṇāṭaka Manodharma Saṅgīta.

Aśvapratigraha (अश्वप्रतिग्रह)—Particular Śāḍava (hexatonic) Śuddha tāna (orderly note combination) of ancient Madhyama-grāma [See : Tāna].

Aśvamedha (अश्वमेध)—Ṣāḍava (hexatonic) Śuddhatāna (orderly note combination) of ancient Ṣaḍja-grāma (a scale of sā as tonic) [See : Tāna]

Aśvinī (अश्विनी)—The name of a tāla.

Aṣṭaka (अष्टक)—Composition of eight successive svaras. Successive eight svaras.

Two times/doubly vibrated svara of any svara, e.g. s—ś.

Aṣṭakam (अष्टकम्)—A type of Karṇātaka-gīta (South Indian song) which has eight divisions; these divisions are sung in the same tune.

Aṣṭakapālaka (अष्टकपालक)—An Ouḍuva (pentatonic) śuddhatāna (orderly note combination) of ancient madhyama-grāma (a scale of Mā as tonic) [See : Tāna]

Aṣṭakalāsam (अष्टकलासम्)—A dance with eight kalā-type of sequences presented during the successions of Nāṭya sandhi. The eight varieties of nṛtta (dance) posture presented at the end of the scenes of Kathakali dance drama (a classical dance style of Kerala).

Aṣṭatāla (अष्टताल)—A type of tāla.

Aṣṭapadī (अष्टपदी)—The common name for the songs of Gītagovinda by Jayadeva (a famous 15th century poet of Bengal).

Aṣṭama prahara (अष्टमप्रहर)—A nāmagāna or kīrtana which last through aṣṭa prahara (24 hours) or eight praharas (a prahara is about three hours each).

Aṣṭādaśa Kānarā(अष्टादश कानरा)— It refers to 18 constituent rāgas of Kānarā—Aḍānā, Kāfi-kānarā, Kauś-kānarā, Gārā-Kānarā, Jaijayantī-kānarā, Taṅka-kānarā, Darbārī-kānarā, Nāgadhvani-kānarā, Nāyakī-kānarā, Bahār-kānarā, Bāgīśvarī-kānarā, Maṅgala-kānarā, Mudrika-kānarā, Śyām-kānarā, Sahānā-kānarā, Sughrāi-kānarā, Suhā-kānarā, Huseinī-kānarā.

In other opinion—Aḍānā, Kāfi-kānarā, Kauś-kānarā, Khammāji-kānarā, Gārā-kānarā, Jaijayantī-kānarā, Darbārī-kānarā, Daulatī-kānarā, Nāyakī-kānarā, Bahār-kānarā, Bāgīśvarī-kānarā, Bāsantī-kānarā, Maṅgala-kānarā, Mudrika-kānarā, Śudh-kānarā, Sahānā-kānarā, Sughrāi-kānarā, Suhā-kānarā.

As per another opinion, instead of Bāsantī-kānarā, and Śudha-kānarā,, these are Soraṭhī-kānarā, and Huseinī-kānarā.

Aṣṭādaśa vādya (अष्टादश वाद्य)—It refer to 18 kinds of instruments, used for pūjā (worship) in ancient days in the temples.

Aṣṭādaśāṅgula vaṁśī (अष्टरदशाङ्गुल वंशी)— It refers to an ancient period flute which ascertained value of mandra-ṣaḍja and had 18 aṅguli (measure by the top part of the fingers or little finger or thumb) -gap between the mukha-randhra (hole in the forepart) and tārarandhra (hole for upper saptaka).

Aṣṭādaśālaṅkāra (अष्टादशालङ्कार)—The name of 18 ancient varṇa-alaṅkāras, described and arranged as per recent methodology, eg.— (1) Prasanna—SRiGM PDNiŚ (2) Parāvṛtta-ŚNiDPMGRiS (3) Nivṛtta—SRi, SRiG, SRiGM etc..(4) Parivartaka—NiŚ, NiDŚ, NiDPŚ, NiDPMŚ, NiDPMGŚ, NiDPMGRiŚ, NiDPMGRiSŚ, (5) Ākṣipta-RiS, GRiS, MGRiS etc.. (6) Śampradāna—ŚNi:, ŚNiD, ŚNiDP, etc.. (7) Udvāha—RiS, GRi, MG, PM, DP, ND, ŚN: (8) Upalolaka—NiŚ, DNi, PD, etc.. (9) Krāmaka—SRi, RiG, GM, MP, PD, DNi, NiŚ. (10) Bahumāna—ŚNi, NiD, DP, etc.. (11) Ghātaka—SG, RiM, GP, MD, PNi, DŚ. (12) Malina— ŚD, NiP, DM, etc., (13) Huṅkāra— SRiGM, MGRiS, ŚNiDP, PDNiŚ. (14) Udyota—SŚ, RiNi, GD, MP, PM, DG, NRi, ŚS. (15) Vidyota—SMPŚ, SRiG, DNiŚ, ŚNiD, GRiS, ŚPMS. (16) Suvāhu— SRiS, SGS, SMS, etc.

Aṣṭāpada- (अष्टापद)— A kind of Kīrtana song, lasting through aṣṭa-prahara, (24 hours).

Asama-mātrika (असम मात्रिक)—A type of tāla which does not have any evenness in the number of mātrās in its padas.

Asama-rāga (असम राग)—A kind of rāga, the ārohī and avrohī of which have different svaras.

Asampūrṇa tāna (असम्पूर्ण तान)—A kind of

tāna (note combinnation), which does not use seven svaras.

Asampūrṇa rāga (असम्पपूर्ण राग)—A rāga, which does not use seven svaras.

Asaṁyūta hasta (असंयूतहस्त)—A kind of dance mudrā, (finger gesture) performed with one hand.

Astāī (अस्ताई)—A type of fast Khayāl, the composition of which should normally complete in one caraṇa (lyrical stanza/ foot in poetry). [see : Khayāl]

Asthāī, Asthāyī (अस्थाई, अस्थायी)—Sthāyī-varṇa, modern sthāyī stanza. The first caraṇa (stanza) of a song [Hindi corruption of the word sthāyī] [See : Varṇa]

Asvara (अस्वर)—With Svaras having no tranquil quality; With Svaras having coarseness like that of a crow; with harsh or broken svaras.

Ahati (अहति)—A type of gamaka [See : gamaka].

Ahīra (अहीर)—See : Āhīr. A kind of rāga.

Ahaṁ (अहं)—Name of a rāga.

Aṁśa 1 (अंश)—The main lakṣaṇa (characteristic) of ancient jāti (modes) or rāga; The main svara (sonant), acquainting a rāga; much used svara Vādī. A note that divides a saptaka (heptad).

Aṁśa 2 (अंश)—Reflected image of a rāga on another rāga.

Aṁśa-Sthāya (अंश-स्थाय)—To add avayava (component part) of a rāga on another rāga, that would participate in expressing speciality of the rāga. [See : Sthāya]

Aṁśāṁś (अंशांश)—A kind of Aṁśa-Sthāya.

Ayāyeb (ऽयायेब)—Distortion (A.). Distortion of vocal utterance.

Ayāyeb tāna (ऽयायेब तान)—The artificial tānas produced intentionally due to unnatural flow of air from throat. [See : Tāna]

Ayāyeb tāna-prakāra (varieties) (ऽयायेब तान-प्रकार)—Generally, there are 9 kinds of Ayāyeb tāna, e.g.—

(1) *Oṭ*—to perform a tāna by pressing the lips, emanating special sound.

(2) *Kākī*—The tāna, in which coarse sound, like the call of a crow comes out.

(3) *Kheḍ*—The tāna, in which the applicable svara gets omitted by sliding away, during actual utterence.

(4) *Jābḍā*—The tāna, performed by shaking cheeks [Jabḍā=cheek].

(5) *Ṭākī*—The tāna, in which palate is used.

(6) *Nākī*—The tāna, sung in nasal tone.

(7) *Bakrā*—The tāna, in which voice is suppressed to emit sound like that of a goat's bleat.

(8) *Sūtkārī*—The tāna, in which sound of breathing is clearly audible and a sound, like whistling emanates.

(9) *Halak*—A tāna, pronounced from larynx or vocal chord, like Kaṇṭhya-varṇas. [Halak=Wind pipe of human throat].

Ā (आ)

Āul (आउल)—Devotee of Sahaja-pantha (a religious sect). Saints [A. Āoliyā]

Āocār (आओचार)—Āocāra. A variety of ālāpa of Hindustani classical music. [See : Ālāpa 4]

Āordā (आओर्दा)—Hindi expression of Āvarta (cycle). Pher: From Sama (initial beat) of a tāla to the previous mātrā (beat) of next Sama; One āvṛtti (cycle), till returning to the point of commencement. [Skt. Āvṛtti]

Ākarṣa (आकर्ष)—Stroke by mizrāb on string instrument like sitār, etc., from outside to inside.

Ākāra (आकार)—Full vocal strength for uttering svaras. Sur-vistāra with the letter 'A' in a natural voice. To create variety, with the help of force of voice. Use of vowels in vocal practice.

Ākārmātrik Svaralipi (आकारमात्रिक स्वरलिपि)—

A notation system of Bengal innovated by Jyotirindranath Thakur, in which one ākāra "-I" is used as a sign of one mātrā (beat) [See : Svaralipi].

Ākṣipta (आक्षिप्त)—A particular alaṅkāra (ornamentation).

Ākṣiptikā (आक्षिप्तिका)— At the end of ancient ālāpa, the nibaddha portion (lyric) which was composed of bhāsā (language), pada (stanzas), svara (notes) and tāla (time cycle). As per Karṇāṭaka paddhati or music system, the inital ālāpa-portion of a rāga; Ayittam.

Ākṣepa (आक्षेप)—Name of a particular alaṅkāra (ornamentation).

Ākhdā (आखड़ा)—Bengali corruption of the word Akhāḍā. Place for music culture/ Study.

Ākhdāi (आखड़ाइ)—Mahḍā (rehearsal). Rāga-saṅgīta, prevalent among less-learned. Deśī-ākhḍāi, polished and raised to the classical level by Ramnidhi Gupta. Ākhāuḍā, [a medieval form of North Indian music performance as stated in Abul Fazal's Āin-e-Akbarī].

Ākhar, Ā̆klar (आखर आँखर)—Bengali corruption of the word Akṣara (alphabet). [See : Akṣara]. While singing the caraṇas (lyrical stanzas) of kīrtana, the self composed or compiled pada (lyric), portion of a pada to explain the bhāva (emotion/sentiment) of the composition, [See : Kīrtana].

Āgata (आगत)—Avaroha. Descending order. Advent of sama (the first beat of a tāla).

Āgantuka svara (आगन्तुक स्वर)—A particular vivādī (dissonant note) kind of svara bringing beauty in a rāga [A terminology introduced by Pandit Bhatkhande].

Āgamanī gāna (आगमनी गान)—Songs depicting the home-coming of Umā (the goddess) to her parents, sung, from a few days before the commencemnt of Durgapujā festival, lasting through the days of the pujā.

Āghāṭa (आघाट)—A kind of a fret of ancient vīṇā (string instrument).

Āghātī (आघाटी)—The name of a particular ancient Vedic vīṇā. Ālāpinī vīṇā.

Āghāta (आघात)—Zarab; Strike on Vīṇā strings by Mijrab (plectrum). Tāli (major beat). Sounded hand movement. Prasvana (forceful sound) in tāla.

Āṅkika (आङ्किक)—The name of an ancient mṛdaṅga (a drum to be kept on the lap while playing).

Āṅgika abhinaya (आङ्गिक अभिनय)—Expressing a dramatic bhāva (mood) through parts of the body.

Ācāra (आचार)—Education system.

Ācārya (आचार्य)—Ancient Indian Preceptor; Drama teacher.

Ācārya guṇa (qualities) (आचार्य गुण)—Memory, intelligence, calmness, greatness, firm in words, poetic talent, no illness, sweet behaviour, endurance, control, sweet utterance, no anger, truthfulness, impartiality, piety/honesty, indifference towards praises.

In the field of drama, excellent knowledge about stage specialities, use of polished words, experience in rules of tāla, theoretical knowledge of vādya and svara, efficiency in playing four types of instruments, knowledge about religious opinions, knowledge of Artha-śāstra, knowledge of Kāma-śāstra, knowlegde of hand and leg movements, wisdom in the subject of rasa-bhāva, experience in producing drama, experience in various customs and practices, and prudence in application of Śāstra.

Āṭ (आट)—Nṛtyanāṭya (dance drama).

Āṭṭakathā (आट्टकथा)—Kathākalī (a classical dance style of South India).

Āttam—Nṛtya (dance).

Āḍ (आड़)—Crooked/curved, zigzag/ slanting. To create with zigzag movement through chanda-variety. To change simple

divisions of mātrās (units of tāla into complicated ones). Tāla of Kīrtana.

Āḍ-khemṭā (आड़ खेमटा)—The name of a particular tāla, used in light music.

Āḍbāṁśī (आड़बाँशि)—The flute which has its mouth-hole placed a little away from the tip of the bamboo and to play, one has to blow holding it in a slanting manner.

Āḍambara (आड़म्बर)—Ancient Ānaddha (membranophone) instrument.

Āḍambarī-kānarā (आड़म्बरी कानरा)—The name of a rāga.

Āḍā (आड़ा)—Slanting. Corruption of ancient Sanskrit word aḍḍa. Meru (pole) or Sarasvatī (neck bridge) of stringed instruments.

Āḍā—with tāla names (आड़ायुक्त ताल-नाम)—Āḍā-cautāla, Āḍā-ṭhekā, Āḍā-pañca, Āḍā-ekatālī, Āḍā-chuṭā, Āḍā-dāspahiḍā, etc..

Āḍānā (आड़ाना)—Adānā rāga. The name of a rāga.

Āḍi (आड़ि)—Tārgahan. (neck bridge); meru (pole). Zigzag movement of mātrā (beat).

Āḍillā (आड़िल्ला)—Such special voice, endowed with the ability to traverse effortlessly between mandra and madhya sthāna.

Āḍī, Āḍi (आड़ी, आड़ि)—Keeping time steady, to substitute three mātrāgati (beat movement) in place of simple four mātras (beats).

Āḍī-laya, Āḍi-laya (आड़ी-लय, आड़ि-लय)—Uttering 3 mātrās (beats) of equal value during the same time taken to utter 4 mātras of equal value; to utter dhin, dhin, dhā, of Ek-tāla during the same time as dhā, dhin, dhin, dhā, of Tin-tāla.

Ātaka (आतक)—To reach a high note from a low one, very fast; Vikṣepa [See : Chuṭ]

Ātata (आतत)—One face of the instrument covered with hide.

Ātata, vitata (आतत, वितत)—Vīṇā (A string instrument)

Ātodya (आतोद्य)—Ancient common terminology for musical instrument-varieties assisting gīta (song). Because it used to be hit by hand, muraja vādya (a kind of drum) had another name—ātodya.

Ādat (आदत्)—Abhyāsa/Practise [A.-Ādat], Ability, achieved through practise to express svara-prastāra, etc. effortlessly.

Ādi (आदि)—The name of a particular alaṅkāra. The name of a particular tāla.

Ādi-vāggeyakāra (आदि वाग्गेयकार)—A particular title of Vālmīki-muni, the writer of Rāmāyaṇa.

Ādi yukta rāga-rama (आदि युक्त रागनाम)—Names of rāgas with the prefix Ādi—Ādi-kānarā, Ādi-kāmodī, Ādi-bhairav, Ādi-bhairavī, Ādi-sāraṁ, etc..

Ādi-rasa (आदि-रस)—Śṛṅgāra-rasa, the first dramatic sentiment of ancient India.

Ādi-svara (आदि-स्वर)—Udātta-anudātta-svarita, the three Vedic chanting notes.

Ādityānāmayana (आदित्यानामयन)—The name of a particular ṣāḍava śuddhatāna (hexatonic orderly notes) [See : Tāna]

Āddhā (आद्धा)—Addhā, Ardha (half). Comprised of Ardha-gati (half motion) or aṁśa (division). The name of a Hindustani tāla.

Ādyā-viṇā (आद्यावीणा)—Kapilāsikā Vīṇā. (an ancient string instrument).

Ādhunik Bāṅglāgāna (आधुनिक बांगला गान)—Modern variegated version of Bengali songs; That style of music created by relaxing the usual rules of rāgas, by mixing sometimes folk, sometimes foreign specialities, maintaining importance of language, having clever svara-prastāra, sweetness, melodiousness and composed in Bengali language.

The only aim of this style, is to corroborate language excellently through the medium of svaras. That is why language has taken the help of poetry. As poetry selects any

subject pertaining to society and nature, so does the language of modern Bengali songs maintaining its importance choosing any thing or event without hesitation. That is why tune also need not follow the prevalent rules or regulations. The influence of European style of songs are very much evident on this gāna. This gāna is contemporary to Rabindranath Thakur. This style should be called Bengali songs of 20th Century. Modern songs of other areas of India are known as gīta, bhāv-gīta, etc..

Ānaka (आनक)—Ancient deep (drums) sounding ānaddha instrument (drums).

Ānaka Dundubhi (आनक दुन्दुभि)—Loud sounding huge Dāmāmā (similar to Vedic drums like Dundubhi) type of instrument.

Ānaddha (आनद्ध)—Instruments covered with hide, produces musical sound when hit on the hide.

Ānaddha kūtapa (आनद्धकूतप)—Assemblage of ānaddha (membranophone) instruments. [See Kūtapa]

Ānanda (आनन्द)—The name of a particular rāga; a Hindola-putra-rāga.

Ānanda-yukta rāga nāma (आनन्द युक्त रागनाम)—Names of rāgas with the prefix, Ānanda—Ānanda-kali, Ānanda-toḍī, Ānanda-pañcama, Ānanda-bhairava, Ānanda-bhairavī, Ānanda-rañjinī, Ānanda-śaṅkarā, Ānanda-Śrī, etc..

Ānanda-tāla (आनन्दताल)—The name of an obsolete tāla.

Ānanda Laharī (आनन्दलहरी)—A stringed instrument used in folk-music. [See : Vādya]

Ānandī (आनन्दी)—The name of a rāga.

Ānandī-yukta rāga-nama (आनन्दीयुक्त रागनाम)—Name of rāgas with the prefix Ānandi. Ānandī-kalyāṇa, Ānandī-durgā, etc..

Āndolana 1 (आन्दोलन)—Vibration. Kampa-taraṅga.

Āndolana 2 (आन्दोलन)—Gamaka of slow movement; Dolan (swing); A svara, leaving its actual place and slowly moving near to the next-svara and return back to its own place.

Āndolita (आन्दोलित)—The name of a particular ancient gamaka; Svara with swinging [See : Gamaka]

Āndolī (आन्दोली)—The name of an obsolete rāga.

Āndrika (आन्द्रिक)—The name of an obsolete tāla.

Āndhelī (आन्धेली)—The name of an obsolete rāga.

Āndhradeśī (आन्ध्रदेशी)—The name of an ancient rāga.

Āndhrī (आन्ध्री)—The name of an ancient rāga.

Āpattana (आपत्तन)—A particular ālāpa, used in Bengali Kīrtana, sung in melodious tune and in ākāra (alphabet Ā). [See : Ālāpa, Kīrtana]

Āpyāyanī (आप्यायनी)—The name of a particular mūrcchanā (ascending or descending order of notes) of ancient Indian Madhyama-grāma (a scale with the tonic note of Mā) [See : Grāma]

Āvadhi (आवधि)—The name of an obsolete tāla.

Āvarta (आवर्त)—Avṛtti; Pher (circuit/cycle) [See : Āordā]

Āvartaka (आवर्तक)—The name of an ancient alaṅkāra. [See : Alaṅkāra]

Āvāpa (आवाप)—Ancient tāla-kriyā (playing by hand to show the divisions of tāla) [See : Tāla] Particular action of showing beats of ancient Indian Mārga tāla.

Ābirbhāva (आविर्भाव)—Displaying rāga's own specialities. After showing tirobhāva (hiding the actual image of the rāga), to show the usual characteristics of the rāga, while using different styles of alaṅkāra-gamaka-sthāya (phrases) to disclose or develope rāga-rūpa (rāga structure)

through particular svara-prastāra (note combinations) of the said rāga.

Āvṛtti (आवृत्ति)—Cycle or circuit of tāla. A tāla in a sum-total of a few mātrās (beats) which are bound by chanda (rhythm); to utter the agregate of those mātrās, is one āvṛtti. [See : Āordā]

Ābhīrī (आभीरी)—The name of a Karṇāṭaka rāga.

Ābhīrī-kalyāṇa (आभीरी कल्याण)—The name of an obsolete Hindustani rāga.

Ābhoga (आभोग)—The fourth or the last kali or tuk (lyrical stanza) of a nibaddha-gīti (poetic composition bound by tāla). The last tuk (stanza) of modern ālāpa. One of the dhātus (stanza) of ancient prabandha (classical composition). [See : Dhātu, Nibaddha Gīti, Prabandha]

Ābhogī-kānarā (आभोगी कानरा)—The name of a particular rāga.

Āmad (आमद्)—Beginning or entering [P.]. The mukhdā or uthāo (starting phrase) of a tāla; Peśkāra composed of beautiful pieces of tablā playing, initially performed solo. In dance, it is the portion of Raṅgadaivata-pūjana or offering of puṣpānjali (offering of flowers). In Kathak dance, the portion after Salāmi, (salutation).

Āmra-pañcama (आम्रपञ्चम)—The name of an ancient rāga.

Āyatā (आयता)—The name of an ancient Śruti-jāti (articulation gesture of microtone) [See : Śruti]

Āyittam (आयित्तम्)—First part of Karṇāṭaka-ālāpa. [See : Ālāpa]

Ārabhī (आरभी)—The name of a Karṇāṭaka rāga.

Ārohaṇa, Āroha (आरोहण, आरोह)—Svara sequence in ascending order of a scale or a rāga.

Ārohāvaroha (आरोहावरोह)—Ascending from lower svaras to higher svaras and then descend towards lower svaras. Simple mūrcchanā [See : Āroha, Avroha].

Ārohīvarṇa (आरोही वर्ण)—Orderly arrangements of svaras in the ascending order. [See : Varṇa]

Ārohīvarṇālaṅkāra (आरोही वर्णालंकार)—Cluster of orderly arrangements of svaras in the ascending order [See : Alaṅkāra].

Ārcaka (आर्चक)—Ārcika. One single svara, related with Ṛk. Expansion through the help of one svara.

Ārcika tāna (आर्चिक तान)—Tāna consisting of one svara.

Āryā (आर्या)—The name of an ancient Chanda (poetic meter). The name of ancient prabandha (classical composition) [See : Chanda, Prabandha].

Ārṣabhī (आर्षभी)—The name of a particular ancient jāti (mode). [See : Jāti]

Ārṣabhī-kapāla (आर्षभी कपाल)—A variety of ancient Jāti gīti called Kapāla gīti (mystic song).

Ālaṅkārika Svara (आलङ्कारिकस्वर)—Kaṇ svara (touch notes) [See : Kaṇ svara]

Ālapti (आलप्ति)—Ancient variety of ālāpa that unfolds a rāga with the help of tirobhāva (disappearance of rāga with various ornamentation) and āvirbhāva (reinstate a rāga with its real form). In tirobhāva, alaṅkāra gamaka, sthāya, etc. are used in a beautiful way. Ālapti is of two kinds,—(1) Rāga-ālapti and (2) Rūpaka-ālapti.

(1) *Rāga-ālapti*—An ālapti which elaborates a rāga by following its 10 lakṣaṇas through different patterns of svara-compositions in anibaddha rīti, not bound by tāla through the medium of tirodhāna (going away from the rāga). It has two parts—(a) Svasthāna and (b) Sthāpanā.

(a) There are four stages of arranging svaras in an orderly manner in Svasthāna—(i) the first stage is called mukha-cāla. In this, the svaras between

sthāyī or vādī-svara to third ārohī (ascending svara) are arranged with gamaka-alaṅkāra, etc. in many different patterns.

(ii) In the second stage, the svaras up to dvyardha or fourth svara are arranged in many different ways. It is called dvitīya-svasthāna, dvitiya meaning second.

(iii) In the third stage, the svaras upto fifth, sixth and sventh svaras are arranged in many different ways. It is the third or tritīya svasthāna. The svaras upto seventh or saptama svara are known as ardhasthita-svaras.

(iv) In the fourth stage, svaras upto dviguṇa or aṣṭama (eighth) svara are arranged in many different ways finishing the act of arrangement on vādīsvara or sthāyī svara. This is fourth or caturtha svasthāna.

(b) *Sthāpanā means* many types of manifestations of vādī svara, rich in sthāya, in conjunction with other svaras. In doing ālapti, sthāpanā has to be done after svasthāna.

2. *Rūpaka-* An ālapti which uses rāga and tāla of Rūpaka-prabandha (a composition with novelty) with sequences not prefixed. This method can be performed in two ways—

(a) After completing rāga-ālapti's svasthāna portion, adopting Rūpaka-prabandha's nibaddha fashion, with tāla. The name of this Rūpakālapti is Pratigrahaṇikā.

(b) Instead of svasthāna of Rāga-ālapti, depending on dhātu and specialities of Rūpaka. Name of this Rūpakālapti is Bhañjanī. Bhañjanī is of two knids—(i) Sthāya-bhañjanī and (ii) Rūpaka-bhañjanī. (i) A Rupakālapti, is called Sthāya-bhañjanī, which expresses the particular identification portion of Rupaka-prabandha separately in many different ways. (ii) When the whole image of Rūpaka-prabandha is depicted through different padas and with the help of unique and variable methods, this Rūpakālapti is called Rūpaka-bhañjanī. [See : Rūpaka]

Ālāpa 1 (आलाप)—Gamaka ālapti (an ālāpa with gamakas) without any akṣara (syllable). [See : Gamaka, Ālapti]

Ālāpa 2 (आलाप)— Meaningful pada (lyric).

Ālāpa 3(आलाप)—Ancient daśa-lakṣaṇas (ten characteristics) [See : Daśa-lakṣaṇas]

Ālāpa 4 (आलाप)—Manifestation of rāga; Expressing rūpa (image) of the rāga; Developing the image of a rāga in a simple manner by using daśa-lakṣaṇas judiciously. (A) In ancient times a little amount of rāga-rūpa (image of a rāga) used to be manifested in ālāpa. It used to be of two types (1) Rāga-ālāpa and (2) Rūpaka-ālāpa.

(1) *Rāga-ālāpa*—In this ālāpa, the rāga is completely unfolded with the help of its lakṣaṇas, etc., the raga-rūpa is always clear, does not get obscured any way and the rāga is recognised from the very first application of svara. In this ālāpa the graha-svara (starting svara) of the rāga is elaborated first, then using the aṁsa-svara (vādi svara) excellently, svaras of mandra, tāra etc, are employed with it. It has no pada sections, therefore, there is no importance of apanyāsa svaras etc.. The speciality of this ālāpa is to depict the full image in a huge expanse. During ālāpa, proper usage of svaras with alpatva (less used) and bahutva (much used) are to be shown well and ālāpa is to be completed on nyāsa svara (svara to end).

(2) *Rūpaka-ālāpa*—In Rāga-ālāpa, when a few khaṇḍas (parts) or vidāris (sections, conforming to the formalities) are created by acknowledging importance of apanyāsa svaras etc. and by resting on those particular svaras and by combining them, the whole image is built, it is called Rūpaka-ālāpa. It is also called Rupaka ālāpa when in ancient rāgas like Bhāsā,

Vibhāṣā, etc., rāga-ālāpa is performed by using vivādī svara (dissonant notes) in a particular manner or by avoiding it totally.

(B) In modern days, ālāpa means both ancient ālāpa and ālapti. It unfolds the common image of a rāga in short, as well as the complete image of the rāga in an elaborate manner. Modern ālāpa is of four kinds—

(1) *Aocār ālāpa*—That ālāpa which presents the image of the rāga on the whole, with the help of pakaḍ (minimum svaras, depicting rāga-rūpa). Ālapa, introducing, the rāga before commencing the song, etc.. At the beginning, there is aocar or āocār or mukha-cālas after which, the rāga is presented in different sections, taking the main portions of rāga's āroha-avaroha of mūrcchanā. [See : Āocār and other terms]

(2) *Vistār-ālāpa*—Ālāpa, performed by maintaining a wide circle of svaras and keeping the rāga-rūpa explicit through out. It is the comprehensive version of aocār-ālāpa and its sectons are also many more. [See : necessary terms]

(3) *Bandhān-ālāpa*—Ālāpa which is done by elaborating the rāga-rūpa in details and keeping the rāga explicit all the time, by the help of varied svara-prastāra (note combinations) in each tuk (stanza).

(4) *Kayed/Qaid ālāpa*—Gradually, with the help of short to long svara-prastāras in each tuk, to bring out the image of the rāga from obscure to explicit, in a gradual manner. In this, the rāga is under tirobhāva at the beginning.

According to second opinion—

(1) *Rūpa-ālāpa*—Ālāpa in sections, keeping rāga-rūpa manifested in a broad and brief way.

(2) *Rāga-ālāpa*— Ālāpa manifesting the whole rāga-rūpa by one or two svara-prastāras (note combination) in each tuk.

(3) *Sama-ālāpa*—Ālāpa revealing the whole rāga-rūpa through ābirbhāva and tirobhāva by dividing into different tuks and in each tuk, using many svara-prastāras. [See : Tuk, Ābirbhāva, Tirobhāva, Prastāra]

(4) *Thāī-ālāpa*—Modern version of ancient Rāga-ālapti. There are four Sañcāras and joḍs in it. Apanyāsa svaras are more in use in Sañcāra and joḍ. Antara-mārga svaras are also much in use in it. [See : the necessary terms]

According to third opinion—

(1) *Aocār ālāpa*—To manifest only a general rāga-rūpa through svara-prastāras made up of four varṇas. This ālāpa has sañcāra but no tuk.

(2) *Rāga-ālāpa*—To manifest rāga-rūpa already estabhished with one or two large svara-prastāras demonstrating udgrāha, melāpaka, sañcārī or mājh, sthāyī, ārohī, bhoga and ābhoga, the various tuks.

(3) *Sama-ālāpa*—Manifesting rāga-rūpa by performing sthāyī, antarā, bhoga, ābhoga and sañcārī tuks through small to large svara-prastāras, in many different ways.

(4) *Thāī-ālāpa*— Creating an encompassment of svaras each time starting from vādi, to demonstrate four sancāras (sections of ālāpa) and joḍs (mid portion, fast mid portion of ālāpa) in many differnt ways to manifest complete rāga-rūpa.

(5) *Kayed (Qaid)-bandhān-ālāpa*—Sthāyī, antarā, ābhoga, these few tuks are manifested gradually through svara-prastāras confined in small circles of svaras to big circles of svaras, in many different ways to unfold rāga-rūpa. Abirbhāva and tirobhāva are included in this ālāpa. At the end of the tuks, joḍ and svara paraṇa or dhuā-māṭhā (varied chanda) are used.

Ālāper tuk (Tuks of ālāpa) (आलापेर तुक)—The different caraṇa (part) or pada or kali. There are many tuks (Stanzas).

(As per ancient opinion) udgrāha (1st part), melāpaka or mājh (between the two parts), ārohī (ascending) or antarā, sañcārī or bhoga and ābhoga (4th stage) or muktāyī.

Or—sthāyī, antarā, bhoga or sañcārī and ābhoga (and sañcārī in one opinion). [See : Tuk] With these, there are joḍ, dhuā-māṭhā and paraṇa.

Jhāla is another tuk in instrumental music.

Ālāper varṇa (varṇas of ālāpa) (आलापेर वर्ण)—According to the nature of the bunch of svaras used in ālāpa, names are given—

It is of five kinds-

(1) *Sthāyī-varṇa* or *astāi-varaṇ*—In this varṇa, ālāpa displays udgrāha and melāpaka portions.

(2) *Ārohī-varṇa*—In this varṇa, antarā of ālāpa is manifested.

(3) *Sañcārī-varṇa*—In this varṇa, ālāpa displays sañcārī or bhoga tuk.

(4) *Muktāyī varṇa or ābhogī varaṇ*—In this varṇa, āvoga is displayed.

(5) *Jhulti-varṇa* or *varaṇ*—In this varṇa, fifth tuk is displayed as sañcārī. [See : Tuk]

Alāpe vyavahārya akṣaras (आलापे व्यवहार्य अक्षर)—(Aksaras used in ālāpa)

In modern days, the few meaningless varṇas or syllables that are used.

e.g.—In sthāyī—Ā tāne rite nom. (आ ताने रिते नोम)

In anatarā—Ne te rite ā nā ter tā nom.

In sañcārī—Tā netā ne re ā tā ri ta na ri re na na.

In bhogā-bhoga—Na na rī na ri na ta na ta num.

In the second opinion—na na ri na ā na na u na na a datana ritana na ri nom. In the portions with gamaka, āy āya or, au akṣaras (syllables) are used.

Ālāper bhaṅgi (आलापेर भङ्गि)—(Manner of ālāpa)—During ālāpa, the akṣaras of ālāpa are used in udārā (lower octave), mudāra (middle octave), tāra (high octave) in all the three sthānas (octave). The akṣaras (syllables) used in udārā are called nāda, akṣaras used in mudārā are called gamaka, the akṣaras used in the first part of tārā are called kaṇṭha and akṣaras used in the upper part of tārā are called bandha.

Ālāper rīti (आलापेर रीति)—It means the method of performing ālāpa. During ālāpa, rules are laid down as to how to perform vistāra, starting from which svara and in what system. This is called 'Rīti' or method. Its other name is tāna of ālāpa. Tāna-rīti of sthāyī (first part) is to use lower Ṣaḍja (tonic) much. Its vistāra does not go beyond three or four svaras of mudārā (middle octave). The tāna is called nāda because of the excessive use of Ṣaḍja (tonic). Rīti of Sañcārī-tāna, is to perform vistāra from madhyama etc (Mā) or the 5th note of mudārā (middle octave) towards tāra (upper octave). This tāna is called kaṇṭha because of its attraction towards tāra-saptaka (upper octave). Rīti of Bhoga-tāna is to remain within madhya saptaka (middle octave). For this, the tāna is called Gamaka.

Rīti of cholī-tāna is to expand towards uttarāṅga (upper half) of tāra-sthāna from a svara of mudārā. This tāna is called Bandha because it uses tārā more.

The speciality of Rīti is to rest always on nyāsa savara, the concluding note. [See : Tāna, Varṇa & Rīti]

Ālāper laya (आलापेर लय) (Tempo of Ālāpa)—A time measure of mātrā is accepted, when ālāpa is performed. In practice, laya is not kept constant in ālāpa, so, instead of time measure, only the gati (movement) or progression is indicated. Gati is of three kinds—Vilamvita (slow) Madhya (medium) and Druta (fast). But in the case of ālāpa, laya assumes the shape of Gopuccha (cow's tail) [See : Tāla] and hence it has many sections. These sections are—

(1) *Vilamvita manda* (very slow). Ālāpa of Sthāyī (first stanza), is performed in this laya (tempo). Laya is slightly increased in antarā (a stanza between the two or 2nd stanza)

(2) *Mand-Madh* (medium slow)—This laya is applied in sañcārī (3rd stanza). Laya increases slighthy in ābhoga (4th and final stanza).

(3) *Madh* (medium)—Joḍ (an ornamentation played on string instrument) moves at this tempo. [See : Joḍ]

(4) *Madh-drut* (fast medium)—Joḍ of antarā assumes this tempo.

(5) *Drut* (fast)—Gamaka tāna, joḍ move at this tempo. Anibaddha (rhythmless) ālāpa ends here and Nibaddha ālāpa (rhythmic) starts here, the tempo of which proceeds a bit towards madh and then paraṇa (rhythmic patterns with bold striking on the strings or bold articulation), dhuā-māthā and sargam are perfomed. In stringed instruments from madh (3) joḍ, (4) laḍi-joḍ (5) jhālā, (6) ṭhok-jhālā, (7) alaṅkṛta-jhālā, (8) upto paraṇ are played. Instrumentalists made many sections among these and introduced thirteen aṅgas. [See : The necessary terms]

Ālāper sañcāra (आलापेर सञ्चार)—(Sañcāra of ālāpa)

Those step-wise sections of rāga-rūpa used in ālāpa, which have prefixed cluster of svaras that move within a limited area. The word sañcāra is the changed terminology of ancient svasthāna. Sañcāra is of four kinds—

(1) *First sañcāra*—Assuming vādī (most important svara) as the first svara, the portion in which vadi is established through svaras close to it and general image of the rāga is manifested.

(2) *Second sañcāra*—The portion, where elaborating vādī, saṁvādī and main anuvādī svaras through saṁvādī and all svaras close to it, image of the rāga's mandra and madhya sthānas are elaborately manifested.

(3) *Third sañcāra*—The portion, where, through all the svaras upto tāra-ṣaḍja, the elaboration of anuvādī, saṁvādī and vādī are enlivened with novelty and uttarāṅga image of the rāga is manifested.

(4) *Fourth sañcāra*—A stage of performance of ālāpa where, rāga's image in the tāra sthāna (upper octave) is manifested through gamaka (an ornamentation), alaṅkāras etc.. and state of the rāga in descending order is made clear.

Ālāpacārī (आलापचारी)—Performance of ālāpa. Performance of vistāra (elaboration) of nibaddha gīta (a set composition).

Ālāpa yogya-rāga (आलाप योग्य राग)—Ancient Bhāṣā-rāga (a rāga preceeding with ālāpa). The rāgas in which varieties of ālāpa are possible.

Ālāpana (आलापन)—Ālāpa of Karṇāṭka style. There are three sañcāras (stages) in it. Name of the first sañcāra is ākṣiptikā (a composition based on rāga and tāla), second sañcāra is named vardhanī and first portion of third sañcāra is called sthāyī, while the second portion is named makariṇī.

[Other name of akṣiptikā is ayittam. Makariṇī's other name is vartanī. Third sañcāra is also called tānam. At the end of this sañcāra kind of nibaddha-kriyā (act, which is precomposed), similar to Hindustanī tāna-paraṇa or tāra-paraṇa, called Pallavī is employed in ālāpana, [See : The necessary terms].

Ālāpā (आलापा)—The name of the 7th mūrcchanā of Gāndhāra-grāma (a scale with the tonic of Gā), according to Nārada.

Ālāpika vaṁsa (आलापिक वंश)—The name of an ancient Indian flute.

Ālāpinī—The name of a particular ancient vīṇā. The name of an ancient Śruti.

Ālāhiyā (आलाहिया)—Ālāihā, Alhaiyā. Name of a rāga.

Āliṅgya (आलिङ्ग्य)— An ancient Indian mṛdaṅga (drum) in the shape of Gopuccha (cow's-tail). [See : Vādya]

Āś (आश)—To pass on from one svara to another in continuous/uninterrupted and not undulated manner. Gharṣaṇa,

(rubbing on the string of a vīṇā while playing. [See : Ās]

Āśtāna (आशतान)—A simple tāna produced with gharṣaṇa (rubbing on the string of a vīṇā) and gamaka. Ghaṣiṭtāna [See : Ās tāna, Gamaka, Ghaṣīṭa].

Āśrayarāga (आश्रय राग)—A rāga which is ascribed to the name of a thāṭa. The main and famous name of the rāga that is applied on the thāṭa to explain the cluster of svaras of a thāṭa. The specialities of that rāga, adopted by many rāgas belonging to the thāṭa named after that rāga. [See : Janaka Thāṭa]

Āsana (आसन)— Sitting posture during music performance or practice; Baiṭhak (sitting). The portion of the tablī (cover over the drum) of a stringed instrument where savārī or saoyārī or bridge is placed. That plate made of wood, horn or metal on which the strings of the instrument are placed and ultimately get tied up in the panthī (tail piece), tantryāsana.

Āsara (आसर)—Venue of music performance; Sabhā.

Āsā (आसा)—The name of a rāga.

Āsā-yukta rāga nāma (आसा-युक्त राग-नाम)—Rāga names with the prefix Āsā—Āsākali, Āsā-gurjarī, Āsā-gaurī, Āsā-toḍī, etc..

Āsāvarī (आसावरी)—Name of a particular rāga.

Āsāvarī thāṭa (आसावरी ठाट)—Name of a particular thāṭa with flat notes of Ga, Dha and Ni, as introduced by Pt. Bhatkhande. [See : Thāṭa]. It is similar to Diatonic Minor scale.

Āsthāyī (आस्थायी)—The term is derived from Asthāyī (अस्थाई) a corrupt form of the Sanskrit word Sthāyi (स्थायी) made by the musician class of North India. The Bengali corrupt pronunciation is āsthāyī (आस्थायी). The first caraṇa or tuk (stanza) of ālāpa or rāga-rūpa or gītarīti of a lyrical composition. [See : Sthāyī].

Āhata (आहत)—Produced by striking/hitting. Dhāk (a folk drum).

Āhata-gamaka (आहतगमक)—Name of an ancient gamaka.

Āhatanāda (आहतनाद)—Sound produced by hitting or striking and fit to be heard; sound fit for music.

Āhati (आहति)—The name of a particular ancient gamaka.

Āhārya (आहार्य)—A variety of acting in ancient Indian drama, related to correct use of four articles of cosmetics/decoration/embellishment, such as pusta, alaṅkāra, aṅga-racanā and saṅjīva.

Āhīra (आहीर)—The name of a particular rāga.

Āhīrayukta rāganāma (आहीरयुक्त रागनाम)—Rāga names with the prefix Āhīra. Āhiranaṭa, Āhīra Bhairava, etc..

Ās (आस)—Absorbed, union [A. Uns] (Ās is a corruption of the word uns, also pronounced as āś or ās.) To pass over softly from one svara to other uninterruptedly/continuously. (The word ās is used for vocal music. Ās is called Ghis or Ghasiṭ in instruments like sarod, sāraṅgī etc.. Both ghasiṭ and ās are used for instruments with frets.).

I (इ)

Iktālī (इकताली)—A particular kind of tāla, used in ancient 'Prabandha' gāna.

Ikbāi (इकबाइ)—Name of a particular tāla.

Iḍā (इड़ा)—The name of an ancient auḍuva śuddha tāna, pentationic note composition [See : Tāna].

Iḍābān (इड़ाबान्)—Name of a tāla.

Iṇḍurī (इण्डुरी)—A roll of straw/cloth used underneath tablā.

Indalam (इन्दलम्)—The name of a particular

rāga. Karṇāṭaka synonym of the word Hindola (a rāga).

Indirā (इन्दिरा)—The name of an obsolete Hindusthani tāla.

Indu (इन्दु)—It means the Moon, musically it refers to number one.

Indra (इन्द्र)—The name of an obsolete tāla.

Indranīla (इन्द्रनील)—A kind of alaṅkāra (embellishment)

Indrabhāsa (इन्द्रभास)—Name of an obsolete tāla.

Iman (इमन)—Name of a popular Hindusthani rāga.

Iman yukta rāga-nāma (इमन युक्त राग नाम)—Names of ragas with prefix 'Iman'—Iman-kalyāna, Iman-belāvala, Iman-bihāga, Iman-bhūpālī, etc..

Imnī (इमनी)—Name of a particular rāga.

Imnī-belāvala (इमनी बेलावल)—Name of a Hindusthani rāga.

Iyāman-Kalyāṇī (इयामन कल्याणी)—Name of a rāga.

Irāq (इराक्)—It is an obsolete rāga.

Irānī-bhairavī (इरानी भैरवी)—Name of a dhun (classico-folk tune).

Ili (इलि)—Ancient Tamilian name of pañcama (the 5th note).

Iśai (इशइ)—Ancient Tamilian term for Saṅgīta. Dhvani (sound). Gāna (song). Eighth svara. Sharpness.

Iṣu (इषु)—Ouḍuva śuddhatāna (pentatonic svara arrangement) [See : Tāna].

Iṣṭa svara (इष्ट स्वर)—Desired svara; the svara for which need is felt.

Ī (ई)

Īśa-manoharī (ईश-मनोहरी)—The name of a Hindustani rāga.

U (उ)

Uktha (उक्थ)—Ṣāḍava śuddha-tāna (Hexatonic note combination) [See : Tāna]

Ugrā (उग्रा)—The name of a particular Śruti [See : Śruti]

Ucak (उचक्)—Sudden use of svaras with zarab (accent).

Ucca (उच्च)—High notes of Sāmagāna. Udātta-svara; Gāndhāra and Niṣāda. (3rd and 7th note)

Uccagrāma (उच्च ग्राम)—Tāra-sthāna or Tāra-saptaka.

Uccāṅga-Saṅgīta (उच्चाङ्ग संगीत)—Aristocratic music, classical music, Rāga-Saṅgīta. Indian equivalent of classical music. [See : Rāga-saṅgīta].

Uccātana (उच्चाटन)—Ouḍuva suddha-tāna (pentatonic note combination) [See : Tāna].

Uthāo (उठाओ)—Udgrāha; Commencing portion of Saṅgīta.

Uṭhān (उठान्)—Commencing acts of Deva-stuti, Sabhā-vandanā etc. performed in instruments or dance.

Utrāṅganī (उत्राङ्गनी)—The name of an obsolete rāga.

Utrī (उत्री)—Lower; Komala (flat).

Utrī-yukta rāga nāma (उतरीयुक्त राग नाम)—Name of rāgas with prefix 'utri'—Utrī-gujarī, Utrī-guṇkalī, Utrī-dhanāśrī.

Utarti(उतर्ति)—Name of a tāna. [See : Tāna]

Uttamagāyan (उत्तम गायन)—An excellent vocalist or singer. [See : Gāyan]

Uttamagayanīvṛnda (उत्तम गायनीवृन्द)—The excellent lady singers groomed in special type of assemblage/concert. [See : Vṛnda]

Uttama-vāggeyakāra (उत्तम वाग्गेयकार)—The vāggeyakāra (composer) whose qualities are the best [See : Vāggeyakāra].

Uttama vṛnda (उत्तम वृन्द)—That assemblage concert/ensemble organised in the best manner. [See : Vṛnda]

Uttama rāga (उत्तम राग)—The rāga fit for excellent ālāpa and vistāra (expansion).

Uttara (उत्तर)—One of the seven ancient Gāndharva gītis [See : Prakaraṇa gīti].

Uttaracatuṣka (उत्तरचतुष्क)—Combination of four svaras of PDNiŚ. of upper tetrachord.

Uttaravarṇā (उत्तरवर्णा)—The name of a mūrcchanā (ascending or descending order of notes) propounded by Nārada III. The first mūrcchanā of Ṣaḍjagrāma, a scale with tonic Sā, according to Nārada III. [See : Mūrcchanā].

Uttaramandrā (उत्तरमन्द्रा)—An ancient mūrcchanā. The first mūrcchanā of Ṣaḍjagrāma, a scale with the tonic Sā. [See : Mūrcchanā]

Uttaramelakartā (उत्तरमेलकर्ता)—Karnāṭaka melakartā with vikṛta-madhyama (4th note as sharp). [See : Melakartā]

Uttara-rāga (उत्तर राग)— Uttarāṅga-pradhāna rāga in which uttarāṅga (upper half of the saptaka) plays more important role. The rāgas with a vādī of the upper tetrachord. [See : Vādī]

Uttarā (उत्तरा)—The second lyrical portion of Vedic Sāmagāna performed during ceremonies of yajña (Vedic rituals). Other lyrical parts except the first, in vocal Triṛca (a combination of three vedic mantras).

Uttarāṅga (उत्तराङ्ग)—When the svara-aṣṭaka (octave) is divided into two equal halves according to frequency or wave length or Ṣaḍja-Pañcama relationship (Harmony of the 5th) of consonance, the latter half, or the portion with higher notes, is called Uttarāṅga; To uphold the dignity of Śāstra in Indian svara-saptaka 'PDNiŚ' portion of 'SRi GM PDNiŚ', has been reduced to PDNi. In ancient Indian Śāstras Ma (ascending 4th or descending 5th note) is the centre, hence the upper half of the two equal halves of svara-saptaka is PDNi. In modern times, svaras falling in both aṅgas are 'M-P' (4th, 5th note), the next portion of 'M-P" is DNi (6th and 7th note) but MP being the common aṅga, actual uttarāṅga (upper tetrachord) becomes 'MPDNi.'

Uttarāṅga-pradhāna rāga (उत्तर प्रधान राग)— A rāga, in which svaras of uttarāṅga are used more; a rāga, which has its vādī svara (sonant note) in the uttarāṅga.

Uttarārcika (उत्तरार्चिक)— The ṛcas or mantras ofSāmaveda compiled in later time.

Utthān-salāmi (उत्थान सलामि)—A Muslim terminology for the starting portion of vādana-kriyā (playing on drums) of a membranophone instrument; the term stands for primary arts of tablā player, salutation and paying reverance. Muslim version of Sanskrit term daivata-pujana and puṣpāñjali in playing laharā (a solo piece played on Tablā); The starting portion of tablā-laharā.

Utpalī (उत्पली)—The name of an ancient rāga.

Utplāvana, Utpluti (उत्प्लावन, उत्प्लुति)— Karaṇa-veda of dance; jumping posture or acts in dance.

Udaya-pañcama (उदय-पञ्चम)—The name of an obsolete rāga.

Udātta 1 (उदात्त)—Sharpness or force in Vedic utterance of notes of mantras (ṛcas). The highnote out of the three Vedic notes (Udātta, Anudātta and Svarita); Gāndhāra and Niṣāda svaras (3rd and 7th notes)

Udātta 2 (उदात्त)—Ākāra (long vowels). Buland (loud).

Udārā 1 (उदारा)—The lower saptaka (heptad) of normal Madhya saptaka (middle saptaka); Mandra Saptaka (lower saptaka); Sthāna (position) of the svaras produced from stomach.

Udārā 2 (उदारा)—Utrā, a Hindi word meaning low.

Udgātā (उद्गाता)—Singers of Vedic Sāmagāna.

Udgāna (उद्गान) Uttering of Vedic mantras. Sāmagāna.

Udgīta (उद्गीत)—Particular alaṅkāra (ornamentation).

Udgītha (उद्गीथ)—Second lyrical part of Sāmagāna; Second bhakti (stanza).

Udgrāha (उद्ग्राह)—The first dhātu or tuk (lyrical stanza) of ancient Prabandha (compositions based on rāgas).

Udghaṭṭita, Udghāṭita (उद्घट्टित, उद्घाटित)—Name of a particular alaṅkāra.

Udghuṣṭa, Udghṛṣṭa (उद्घुष्ट, उद्घृष्ट)—With emotionless, sharp voice.

Uddiṣṭa (उद्दिष्ट)—Unknown deduced number of the actual tāna or tāla in tāna or tāla prastāra (permutation or combination)

Udbaḍa (उद्बड़)—[See : Udbhaṭa 1]

Udvāhita (उद्वाहित)—The name of an alaṅkāra.

Udbhaṭa 1 (उद्भट)—To make faces like that of a goat white singing. [In some books the term used is udbaḍa]

Udbhaṭa 2 (उद्भट)—Name of an alaṅkāra.

Udbhid (उद्भिद्)—Particular Ṣāḍava śuddha tāna, (hexatonic orderly note combination). [See : Tāna]

Unancāsa Kūṭatāna (उनञ्चास कूटतान)—Fortynine kūṭatānas (orderless combination of notes) (In ancient times, according to Nāradīya-mata, there were 49 tānas (orderly combination of notes),—14 in Ṣaḍja grāma+20 in Madhyama grāma+15 in Gāndhāra gāma=49. When Gāndhāra grāma (an ancient scale with the tonic as Ga) was not taken into account, 49 tānas were placed under the other two grāmas during yajña (Vedic ritual) purposes. Much later, due to unknown reasons or due to ignorance, 49 Śuddhatānas became known as kūṭatānas. According to some modern theories, if 7 diagrams are drawn up taking each of the 7 svaras of saptaka as the ādi-svara (1st note) and if in each diagram, with 7 svaras 7 tānas are established taking them in a topsy-turvy manner, 49 tānas are arrived at.

Unañcāsī (उनञ्चासी)—Name of an obsolete rāga.

Upakhaṇḍa (उपखण्ड)—Prefix of a joined rāga name; e.g. Nāda part of 'Nāda-rāmakriyā'.

Upagāna (उपगान)—Sāmagāna.

Upaja (उपज)—Short piece of a tāna; a tāna created on the spot. An imaginary extempore composition in pada (lyric) and tāla. (upej, in colloquial Bengali pronounciation).

Upadrava (उपद्रव)—Fourth bhakti (lyrical part) of Sāmagāna.

Upanāha (उपनाह)—Panthī, tailpiece of an Indian stringed instrument.

Upapatti (उपपत्ति)—The subject and learning under theory and grammar; conclusion; deduction; theory.

Upavādana daṇḍa (उपवादन दण्ड)—Koṇa; the wooden pieces etc. with which membranopohone instruments are played.

Upaveda (उपवेद)—Apart from the four main Vedas, four additional literature concerned with knowledge e.g.—Āyurveda (medical science), Dhanurveda (science related to arms), Sthāpatyaveda (architectural science) and Gāndharvaveda (musical science). Gāndharvaveda is related with music.

Uparāga 1 (उपराग)—A kind of ancient Gāndharva-rāga, which was enriched with a few characteristics of Grāmarāga.

Uparāga 2 (उपराग)—Created as 'putra' (secondary rāgas) of modern rāga.

Uparipāṇi (उपरिपाणि)—Anāgata grantha. The starting accent of a tāla, yet to arrive.

Upasvana (उपस्वन)—Bengali terminology of overtones. [See : Nāda]

Upāṅga 1 (उपाङ्ग)—Reflection of main musical characteristics.

Upāṅga 2 (उपाङ्ग)—An instrument of the Śānāi category [See : Vādya]

Upāṅga 3 (उपाङ्ग)—Part of nartana-śarīra. [See : Nartana-śarīra]

Upāṅga rāga (उपाङ्गराग)—A particular class of ancient Deśī-rāga (regional classical), in which, traces of ancient rāgas of Rāgāṅga

type etc. are found. That janya (putra, meaning son) rāga, svaras of which are similar to janaka-rāga (**parent raga**). A janyarāga in which extra, irregular svaras are used.

Upāṇśu (उपाशुं)—The name of a Ṣāḍava śuddha tāna (hexatonic note combination). [See : Tāna].

Umātilaka (उमातिलक)—Name of an ancient rāga.

Ulāi (उलइ)—Ancient Tamil name of madhyama svara (4th note).

Ulat (उलट्)—Śuddha or miśra (pure or mixed) alaṅkāras or tānas in descending order; e.g.—MGRiSGRiSRi, PDPMGM GRiS, DMPGMRiGSRiS.

Ulār (उलार)—Heavy with weight; With too many padas. [Olār, in colloquial]. A Khayāl song of four lyrical stanzas.

Ulār Khyāl (उलार ख्याल)—Khayāl type of songs composed of more than two or four padas.

Ulārī Khayāl (उलारी खयाल)—That Khayāl style of songs which are expanded vastly or stay on tāra-sthāna over a long time.

Ulṭā bāul (उल्टा बाउल)—Rediculing the Bengali term Bāul to pronounce in an opposite manner and to sing accordingly. Songs which make mockery and altercation on the theories of Bāul.

Ullāsita 1 (उल्लासित)—Name of an alaṅkāra.

Ullāsita 2 (उल्लासित)—Name of a gamaka [See : Gamaka]

Ullāsita 3 (उल्लासित)—A kind of breathing in dance.

Ustad (उस्ताद्)—Teacher. Competent person. Accomplished. [Ostad in colloquial]

Ū(ऊ)

Ūrdhvaka (ऊर्ध्वक)—A kind of Puṣkara, an ancient ānaddha (membranophone) instrument. [See : Vādya]; A kind of drum.

Ūrdhvagāyī (ऊर्ध्वगायी)—A particular kind of defect of a singer. The singer who often looks upwards while singing.

Ūrmi (ऊर्मि)—The name of a particular alaṅkāra.

Ūha (ऊह)—One of the four types of Vedic Sāmagāna. (The other types are Grāmageya, Araṇya-geya gāna and Uhya gāna)

Ṛ(ऋ)

Ṛk (ऋक्)—A kind of ancient Gāndharva gīti. Refers to 'one' number. Vedic hymns or mantras.

Ṛṣabha (ऋषभ)—Name of second svara of Indian svara-saptaka. A particular ancient rāga.

Ṛṣi (ऋषि)—Name of an obsolete tāla. Number 'seven'. Seventh cakra of Bhūta-saṁkhyā-(word meant for number) cakra of Karṇāṭaka music.

E(ए)

Ekaka (एकक)—One who sings alone.

Eka-kala (एक-कल)— The shortest structure of ancient Indian Mārga tālas. [See : Mārga tāla.]

Eka-tantrī (एकतन्त्री)—A particular ancient vīṇā with one string only. [See : Vādya]. Ektārā of North India; the stringed instrument in which a steel string is attached parallel to the tablī (table) of the tumbā (sound box).

Ekatāna (एकतान)—Unision. Svaras tuned together.

Ektārā (एकतारा)—A particular stringed instrument used in Bengal's folk songs. [See : Vādya]

Ekatāla (एकताल)— A Hindusthani tāla of 12 beats or mātrās.

Ekatālā (एकताला)—The class of tālas comprising of only one tāli or major beat. Other name of Ekatāla. [See : Ekatāla]

Ekatālī (एकतालीं)—A particular ancient

prabandha (classical composition). A type of dance. The name of a particular Deśī tāla (regional classical tāla).

Ekadaṇḍī vīṇā (एकदण्डी वीणा)—A Vīṇā, made of only one piece of wood.

Ekadṛṣṭi (एकदृष्टि)—The singer who sings with his eyes fixed on one side; a defect or fault of a singer.

Ekavarṇī (एकवर्णी)—A karatāla (cymbals) type of instrument.

Ekaviṁśati mūrcchanā (एकविंशतिमूर्च्छना)—Aggregate of mūrcchanās (7 orderly notes in ascending or descending movement) arrived at by having 7 mūrcchānās of each of the ancient three grāmas [See : Grāma, Mūrcchanā] It is called ikkis (twentyone) mūrcchanā in common musical parlance of North India.

Ekal (एकल)—A solo vocalist.

Ekasvara (एकस्वर)—An embellishment composed with the non-repeated notes. [See : Saptālaṅkāra]

Ekahārā (एकहारा)—Ṭhā (standard tempo) stage of tāna (expansion of notes). [See : Ṭhā]

Ekāṇḍa Vīṇā (एकाण्ड वीणा)—Ekadaṇḍī vīṇā. A stringed instrument made of single piece of wood. [See : Ekadaṇḍī vīṇā]

Ekobāi (एकोबाइ)—Ekovāi; a particular tāla. [See : Ikbāi]

Ejan (एजन्)—The name of an obsolete rāga.

Eman (एमन्)—Rāga Iman.

Elā (एला)—The name of a particular ancient Prabandha (classical composition).

Esrāj (एसराज्)—A kind of modern string instrument which is played with the help of a bow. [See : Vādya]

Esrār (एसरार)—Other name of esrāj [See : Vādya]

ĀI(ऐ)

Aikatāna, Aikyatāna (ऐकतान, ऐक्यतान)—Sung with many voices together in unision or play with many instruments together. Bengali equivalent of Western terms-Chorus and Orchestra.

Aitihāsik gāna (ऐतिहासिक गान)—A type of folk song composed on the basis of historical events or tradition.

Ō(ओ)

Ogha (ओघ)—Fast laya (tempo).

Oḍava (ओड़व)—Colloquial version of Auḍuva in which five svaras are used. [See : Ouḍava]

Odo, Oḍo (ओडो, ओड़ो)—Musical version of the word Auḍuva, which is in use among musicians. [See : Ouḍava]

Odo-Khādo (ओडो-खाडो)—Auḍuva-ṣāḍava; particular jāti of rāga, in which five svaras in ascent and six svaras in descent are used.

Odo-sampūraṇ (ओडो-सम्पूरण)—Auḍuva-sampūrṇa; particular jāti of rāga, in which five svaras in ascent and seven svaras in descent are used.

Olakh (ओलख्)—Thrilling utterance in faster speed than the actual tempo, of a few letters or varṇas of a composition of a song, which is set to a specific laya.

Olār (ओलार)—Regional corruption of the word Ulār. [See : Ulār]

Ostād (ओस्ताद)—Corruption of the word Ustād (A). Teacher; Accomplished; Experienced; Competent; Expert in rāga-saṅgīta. [See : Ustād]

Ostādī (ओस्तादी)—Teaching; Expertise in rāga-saṅgīta.

Ohāṭī, Ohāḍī (ओहाटी, ओहाड़ी)—The pleasantness that ensues when placing the chin on the chest, vibrating, deep and speedy svaras are uttered in 1-kāra and ou-kāra.

Oṅkāra (ओङ्कार)(ऊँकार)—The commencing portion of Vedic gāna.

AU(औ)

Auḍava/Auḍuva (औड़व)—Combination of five svaras. (Though the actual word is

Auḍuva the word Auḍava has been used in many treatises) [See : Odo, Oḍo]

Auḍuva 1 (औड़व)—Combination of five svaras; e.g.—Auḍuva jāti, Auḍuva ṭhāṭa, Auḍuva tāna, Auḍuva mūrcchanā, Auḍuva rāga. [See : Auḍava]

Auḍuva 2 (औड़व)—(1) Chanda (poetic metre), (2) Guṇa (quality), (3) Graha (starting), (4) Nyāsa (ending) and (5) Avayava (body)—these five things when used in a beautiful manner expressed novelty or new image of ancient Rūpaka Prabandha (a type of ancient Indian classical composition)

Audumbarī (औदुम्बरी)—A particular Vedic vīṇā made of audumbar (fig tree) wood.

Aupapattika (औपपत्तिक)—Deductive/conclusive; about theory and facts.

Aupapattika Saṅgīta (औपपत्तिक संगीत)—By the help of which, knowledge is achieved on origin, evolution, change, development, process, form, ideal, analysis, etc. of music. Theory of music.

KA(क)

Kakubha 1 (ककुभ)—The wooden piece attached to the lowest end of vīṇā (string instrument), on which one end of strings are tied up. [Kakubha may be by itself or with patrikā (bridge)]

Kakubha 2 (ककुभ)—Name of a rāga; The rāga was earlier mentioned as Kahu; Kaho, etc.. [The ancient rāga, originated from the name of Kakubha or Kahāyū village in North India].

Kakubhā (ककुभा)—Later name of Kakubha 2 rāga.

Kaṅka (कङ्क)—An Auḍuva (pentatonic note composition) Śudhatāna [See : Tāna].

Kaṅkaṇa (कङ्कण)—The name of a particular rāga.

Kaṅkaṇa-belāvala (कङ्कण बेलावल)—The name of a particular rāga.

Kaṅkanī (कङ्कनी)—The name of a particular rāga. Outer ornamentation for instruments of horn category.

Kaṅkamālā (कङ्कमाला)—An instrument of Karatālā (solid instrument) category.

Kaccerī (कच्चेरी)—A Karnataka term for musical soiree/performance.

Kacchapī vīṇā (कच्छपी वीणा)— A type of ancient vīṇā (stringed instrument) [See : Vādya]

Kachuā Sitār (कछुया सितार)—A sitar with a flat shaped belly/drum attached (Hi. Kachvā=tortoise (Kacchap)] [See : Vādya].

Kajrī 1(कज्री)—A particular type of folk song of Uttar Pradesh, sung during monsoon, prevalent in places like Varanasi, Mirzapur, etc..

Kajrī 2 (कज्री)—A particular type of dhun (tune) [a corrupt pronunciation of the word Kajjalī]

Kajlī (कज्ली)—Prevalent pronunciation of Kajjalī [See : Kajrī 2]

Kañjirā (कञ्जिरा)—A type of Tamborine instrument.

Kaṭ (कट्)—Frets of stringed instruments.

Kaṭapayādi (कटपयादि)—Successive numbers of melakartā. In Karnātaka paddhati (system), a word is used composed of two bhāṣā-akṣaras (letters) as upakhanḍa (prefix) of mela rāgas (primary rāgas) to denote the number of mela (sub scales).

In this system, it is reckoned from the Indian alphabetical consonants 'Ka' to 'Jha' as 'Kādinaba' i.e. numbers 1 to 9 and 'ñ' as Zero (0); from 'ṭa' to 'dha' as 'Tādinaba', i.e.-numbers 1 to 9 and 'Na' as Zero (0); from Pa to Ma as 'Pādipañca', i.e.-numbers 1 to 5 and Ya to Ha as 'yādyaṣṭa', i.e.-numbers 1 to 8. Out of these letters which ever two are taken, are used in inverted order for formation of upakhanḍa while during counting numberwise, these are reversed back for calculations, e.g.—Kharaharapriyā-actual rāga is Harapriyā, 'Khara' is the upakhanḍa or prefix. Ra and

Kha of Kaṭapayādi have been reversed to achieve prefix Khara. To calculate the number, 'Khara' has to be reverted back straight to read 'Rakha' [or to put it in a different way, the two letters of upakhaṇḍa are to be read from right to left].

As per Kaṭapayādi system, the value of 'Ra' is 2 according to 'yadyaṣṭa' and 'Kha' is 2, according to 'Kādinaba'; therefore, Harapriyā mela is mela no. 22.

Kaḍak (कड़क्)—A type of modern tāna, used in North Indian Khayāl songs. (One of the classical type of songs) [See : Tāner Sañjā, Tāna]

Kaḍkhā (कड़खा)—A type of modern tāna used in Khayāl, a classical type of song. [See : Tāner Sañja, Tāna]

Kaḍjilā, Kaḍjhil (कड़्जिला, कड़्झिल्)—Cikārī. [See : Cikārī]

Kaḍā (कड़ा)—Small metallic rings attached to choṭ (strip of hide, to hold the hide cover) of a membranophone instrument; Aṅgurīyaka (ring).

Kaḍī-Mā (कड़ी-मा)—Vikṛta Madhyama; Tīvra Madhyama; Caḍhī M. Sharp 4th note.

Kaṇ (कण्)—Short lived or very slightly uttered note; Sparśra svara; Bhūmikā; Ālaṅkārika (ornamental) svara; slightly touched (uttered) svara that precedes or follows the main svara. A touch note.

Kaṇ-surā (कण सुरा)—Slightly out of tune. The svara that is uttered with the main svara with slight discord.

Kaṇapakkam (कणपक्कम्)—The right face of mṛdaṅga (a Karṇāṭaka drum).

Kaṇṭha 1 (कण्ठ)—The musical sound emanating from throat or voice. According to ancient treatises voice is of three types : (1) Khāhula (flegmic and sweet), (2) Nārāṭa (grave and indistinct), (3) Bombaka (hollow and rough). According to Western opinion, there are two types, e.g.—(1) Male voice and (2) Female and boyish voice. Male voice is of three types according to different temperament and female (and boyish) voice is also of three types, according to different temperaments [See : Śabda, Voice]

Kaṇṭha 2 (कण्ठ)—Ālāpa of antarā (2nd stage), where higher notes are used.

Kaṇṭhakuṇikā (कण्ठकुणिका)—A type of particular vīṇā (stringed instrument) that follows vocal music.

Kaṇṭha-guṇa,-doṣa,-bheda (कण्ठ-गुण,-दोष,-भेद)—Merits, demerits and class of voice. [See : Śabda]

Kaṇṭha-saṅgita (कण्ठसंगीत)—Gāna (song) imanating from throat/voice; Gīta (song) accomplished through voice or accompanying instrument.

Kat, Kata, Katā (कत्, कत, कता)—Bols of ānaddha (membranophonic) instruments.

Katar 1 (कतर्)—Kṛntan. An embellishment of North Indian stringed instruments [See: Kṛntan]

Katar 2 Kattor (कतर्, कत्तोर)—Fast joḍ (ornamentation played on stringed instrument at medium and fast-medium tempo) of fandā variety (complicated tāna) with zarab (to strike with plectrum or nail). [See : Thāṭa]

Kattor jhāḍ (कत्तोर झाड़्)— Fast joḍ (an ornamentation played on stringed instrument) with ṭhok or zarab (forceful strike on string) and chanda (rhythm) on vīṇā, a stringed instrument. [See : Thāṭa]

Kathak 1 (कथक)—A type of descriptive folk song based on Epic and Pauranic stories. Singer of a particular classico-folk style of songs. One who presents Kathakatā, (narration of mythological stories).

Kathak 2 Katthak (कत्थक)—One who presents Katthak dance (North Indian classical dance). A particular musician class, expert in dance.

Kathak 3 Katthak nṛtta (कत्थक, कत्थकनृत्त)—A North Indian classical dance evolved from an ancient nṛtta (dance) style named Naṭavarī. [See : Saṅgīta]

Kathakalī (कथकली)—A type of classical dance drama of Kerala area. [See : Saṅgīta]

Kadambanaṭ (कदम्बनट)—Name of an obsolete rāga.

Kadalī rasa (कदलीरस)—Particular rasa (sentiment) of Karṇāṭaka Saṅgīta.

Kanaka yukta rāga nāma (कनकयुक्त राग नाम)—Rāga names with prefix Kanaka. Kanaka-kalyāṇ, Kanaka-basanta, Kanaka-mallāra, etc..

Kanar (कनर)—Name of an obsolete rāga.

Kaniṣṭha Vṛnda (कनिष्ठ वृन्द)—An assemblage of female and male singers and instrument players. [See : Vṛnda]

Kanda (कन्द)—A type of alaṅkāra (ornamentation) described in the medieval musical text Saṅgītasāra. [See : Saptālaṅkāra]

Kandarpa-balaśātana (कन्दर्प बलशातन)—Auḍuva (pentatonic) Śuddha tāna (orderly note combination) comprising of five notes. [See : Tāna].

Kapardinī (कपर्दिनी)—The name of particular mūrcchanā (a heptatonic orderly note combination by changing keys) of Nārada-mata.

Kapāla (कपाल)—The name of an ancient style of gītī, a mystic song. [See : Gītī]

Kaval (Qaval, Qaul) Kaol (कवल्, कौल)—[A. Qaval=promise]. A classical style of song introduced by Amir Khusrau (1253-1324 A.D.)

Kaol-Kalbānā (कौल, कलबाना)—[See : Giti Rīti]

Kavvāl (Qavvāl) Kaoāl (कव्वाली, कौआल)—[A. Qavāl=Singer, vocalist] Singer; Kathak who recites well. Muslim folk singers who sing in praise of Muhammad. Sufi singer community; Devotee sect of Nizamuddin Auliyā.

Kavvālī 1 (Qavvālī) Kaoālī (कव्वाली, कौ-आली)—[A. Qavālī=Song] Song; Kathakatā of a very high standard. Particular folk music of Sufi Muslim sect. Particular Khayāl gīti (song) of fast laya.

Kavvālī 2 (Qavvālī) Kaoālī (कव्वाली, कौआली)—A type of tāla used in North Indian non-classical music.

Kavi (कवि)—A poet or lyricist. A participating singer of Kavigāna who is able to create mythological or social problems and also solve them at the soiree itself by his presence of mind through his compositions of lyrics and melody.

Kavigāna (कविगान)—A type of folk music prevalent in Bengal during 17th to 19th century A.D. [See : Loka-Saṅgīta]

Kaviyāl (कवियाल्)—Kavi; Singer of Kavigāna. [See : Loka-Saṅgīta]

Kavilāsikā (कविलासिका)—Particular type of vīṇa (stringed instrument). Other name is Kapilāsa.

Kamal (कमल)—Name of a rāga.

Kamalayukta rāganāma (कमलयुक्त रागनाम)—Names of rāgas with the prefix 'Kamala' Kamala-kalyāṇa, Kamala-belāvala, Kamala-manoharī, Kamala-rañjinī, etc..

Kamā 1 (कमा)—[Eng. comma or sign]. Sign of kṣaṇa-virāma (short pause). Sign for portion of mātrā (beat). Sign, denoting use of a group of svaras (notes).

Kama 2 (कमा)—When duration is more than two akṣara-kāla (time taken to pronounce two letters), the extra akṣara-kāla is denoted by this sign in Karṇāṭaka Paddhati (South Indian music). e.g.—S,=3 akṣara-kāla.

Kamā 3 (कमा)—[Comma] Western terminology indicating microtones of different values.

Kampa (कम्प)—Āndolana/Vibration; fast vibration; to swing left or eight from the correct śruti (microtone) of the svara. Gamaka. A shrill musical note. An ornamentation in rāga music.

Kampavihīna rāga (कम्पविहीन राग)—The one out of the three types of ancient rāgas, where svaras were without any āndolita or gamaka. [See : Rāga, Āndolana, Gamaka]

Kampāṅka (कम्पाङ्क)—Indian term for frequency; number of vibration per second of a sound produced by striking.

Kampita 1 (कम्पित)—Singer with defective singing style; A singer whose voice or body trembles while singing.

Kampita 2 (कम्पित)—A particular gamaka (an embellishment) with the tempo of vibration which is double of druta-mātrā. [See : Gamaka]

Kambala 1(कम्बल)—A particular kind of ancient gīti (a mystic song) [See : Gīti]

Kambala 2 (कम्बल)—A class of Gandharva (musician) sect.

Kambī (कम्बी)—Metalic string used in vīṇā (stringed instrument) [See : Vīnā]

Kambu (कम्बु)—Śaṅkh (conch shell) type of wind instrument. A type of Śiṅā (horn). [See : Vādya]

Kamrā (कम्रा)—[See : Daṇḍa] A type of ghana vādya (idiophone instrument) [See : Vādya].

Kaid/Qaid (कयेद्)—[A. Qaid/कैद्] Bandhan (fixed or bound). Word used as a part or adjective.

Karkhā, Kaḍkha (कर्खा, कड्खा)—A particular type of Battle song of the Rajputs. [See : Gīta]

Karaṇa 1 (करण)—An ancient Prabandha (lyrical composition of classical type). [See : Prabandha].

Karaṇa 2 (करण)—A kind of ancient tāla.

Karaṇa 3 (करण)—A style of ancient accompaniment style of stringed instruments. Particular stanza of stringed instruments.

Karaṇa 4 (करण)—Act of mixed hasta-vādana (playing by hand) of membranophone instruments (drums).

Karaṇa 5 (करण)—A particular body gesture in ancient Indian classical dance, performed with hands and feet. Dance pose with both feet. [See : Nṛtya]

Karaṇam (करणम्)—Rāga-vardhanī an art of expanding a rāga. The second and main Sañcāra (part) of ālāpa of a rāga.

Karṇāl (करणाल्)—Kurṇā; a large horn-type of instrument; a Karṇāṭaka wind instrument like a big sehnāi. [See : Vādya]

Karṇai (करणइ)—Applicaton of a paste called Khiraṇ or gāb on the right face of mṛdaṅga. A Karṇāṭaka classical drum with two faces.

Karatāla (करताल)—A type of idiophone instrument. [See : Vādya]

Karatālī (करताली)—A type of idiophone instrument. [See :Vādya]

Karabha (करभ)—A singer with demerit, who sings with the chin stretching upward. [See : Gāyana-doṣa]

Karāla-mañca (करलमञ्च)—Incorrect pronunciation of the word Karālamaṇṭha. [See : Karāla-maṇṭha]

Karāla maṇṭha (करालमण्ठ)—A kind of ancient Indian tāla.

Karālī (कराली)—A fault of the singer, who shows a wide gaping mouth while singing.

Karuṇa 1 (करुण)—A type of rasa (sentiment) [See : Rasa]

Karuṇa 2 (करुण)—The sound that evokes Karuṇa rasa (pathos); A type of śabda-bheda (Characteristic vocal sounds).

Karuṇa-kāmoda (करुण कामोद)—The name of an obsolete rāga.

Karuṇā (करुणा)—A jāti or type of uttering śruti (microtone).

Karkarī (कर्करी)—A type of ancient Vedic instrument.

Karṇā (कर्णा)—A type of wind instrument of South India [See : Karṇāl]

Karṇāṭa (कर्णाट)—The name of an ancient rāga. The land in South India lying

between rivers Krishna and Kaveri, in 12th century A.D. This land became famous and main centre of music because of the contribution of the great Tamilian and Kannad musicians and that may be the reason for South Indian music acquiring the name Karṇāṭala Saṅgīta, in later time.

Karṇāṭaka-vṛndāvanī (कर्णाटक वृन्दावनी)—Name of an obsolete rāga.

Karṇāṭaka Saṅgīta (कर्णाटक संगीत)—The style of classical music practised in South India and in South East India in particular. Music sung according to Śāstra (theory) and popular style of the Dravidian race that inhabit Andhra, Karṇāṭa, Tamilnadu, Kerala, etc. of South India. Why this music became known as Karṇāṭaka or Carnatic music, is yet to be known, but from 10th/11th century A.D. the land of Karṇāṭa earned great name and fame in North India by holding the leading position in music and was considered as the mouth piece of South India. [See : Saṅgīta].

Karṇāṭī (कर्णाटी)—The name of an obsolete rāga.

Kartab (कर्तब)—To show skill of voice; performing wonderful short tānas in Khayāl type of songs of North India.

Kartarī 1 (कर्तरी)—Particular acts of playing on string and hide instruments.

Kartari 2 (कर्तरी)—Particular gamaka.

Karmāravī, Kārmāravī (कर्मारवी, कार्मारवी)—Particular ancient jāti. [See : Mārjanā]

Kalaravā (कलरवा)—Particular Śruti [See : Śruti]

Kalahaṃsa 1 (कलहंस)—Paraticular rāga.

Kalahaṃsa 2 (क्रलहंस)—Particular ancient Prabandha (musical composition).

Kalā 1 (कला)—Minute fraction of mātrā or time.

Kalā 2 (कला)—Particular Śruti.

Kalā 3 (कला)—One of the Daśa (ten characteristics) prāṇas of tāla [See : Tāla]

Kalā 4 (कला)—Soundless act of tāla; Niḥśabda-kriyā [See : Tāla]

Kalā 5 (कला)—A part of the body of a tāla. Marga tāla, e.g. Caccatpuṭa; the body of the tāla is comprised of parts with mātrās (beats) such as—2+2+1+3, each part is called Kalā. In the body of the tālas of Kīrtana, the parts which consist of laghu and guru laoyā of thekā (bols showing the composition of a tāla) are each called Kalā. The mātrā or sum total of mātrās (rhythmic beats) of the body of 'Mārga-prāṇa' (elements of Mārga tāla) of tāla is called Kalā; with this kalā, tempo of ancient laya was measured.

Kalā 6 (कला)—Fāk or Khāli (unsounded act) of tāla.

Kalā 7 (कला)—Each portion of a special cluster of svaras.

Kalā 8 (कला)—Resonance through Jīvā [See : Jīvā] and string; Jaoārī, Javārī.

Kalā 9 (कला)—It is a Sanskrit word, meaning art. Ancient 64 kinds of coarse and fine arts.

Included in these are gīta, vādya, nṛtya and nāṭya as fine or delicate arts; painting and sculplure are also included in fine arts. Alphabetically, the names of 64 arts are as follows: (1) Akṣaramuṣṭikā kathana, (2) Ākarajñāna, (3) Ākarṣa-krīḍā, (4) Ālekhya, (5) Utsādana, (6) Udakaghāta, (7) Udaka-vādya, (8) Aindrajāla, (9) Karṇapatra-bhaṅga, (10) Kāvya-samasyā-puraṇa(11) Keśa-mārjana kauśala, (12) Koṣa-chandojñāna, (13) Kaucumārayoga, (14) Kriyā-vikalpa, (15) Gandha-yukti, (16) Gīta, (17) Citraśāka-pūpabhakṣya-vikāra-kriyā, (18) Citrā-yoga, (19) Chalitaka-yoga, (20) Takṣaṇa, (21) Taṇḍula-kusumāvali-vikāra, (22) Tarkūkarmādi, (23) Daśana-vasanāṅga-rāga, (24) Durva-caka-yoga, (25) Deśa-bhāṣā-jñāna (26) Dyuta-krīḍā, (27) Dhātuvāda, (28)

Dhāraṇamātrikā, (29) Nāṭikākhyāyikā-darśana, (30) Nāṭya, (31) Nṛtya, (32) Nepathya-yoga, (33) Paṭṭikāvetra-vāṇa-viruddha, (34) Pānakara sarāgā svara-yojana (35) Puṣpa-śakaṭikā-nimitta-jñāna, (36) Puṣpāstaraṇa, (37) Puṣtaka-racana, (38) Pratimālā, (39) Prahelikā, (40) Vastragopana, (41) Vādya, (42) Bālaka-krīḍanaka, (43) Vāstu-vidyā, (44) Viśeṣaka-cchedya, (45) Vṛkṣāyurveda-yoga, (46) Vaijayikī-vidyā, (47) Vaitālikī-vidyā, (48) Vaināyikī-vidyā, (49) Bhuṣaṇa-yojana, (50) Maṇi bhumikā-karma, (51) Maṇi rāga-jñāna (52) Mānasī-kāvyakriyā, (53) Mālya-granthana-vikalpa, (54) Meṣa-kukkuṭaśāvaka-yuddhavidi, (55) Mlecchita-kavikalpa, (56) yantramātrikā, (57) Rūpyaratna-parīkṣā, (58) Śayāracana, (59) Śuka-sārikā prapālana or Paśu- pakṣī-bhāṣā-jñāna, (60) Śukharāpīḍa-yojana, (61) Sampāṭya (62) Sūcīvāpa-karmādi, (63) Sūtrakrīḍā, and (64) Hastalāghava.

Kalāvat (कलावत्)—Kalāvanta. Dhrupada singers of medieval period. A particular class of classical singer of North India.

Kalāvatī 1 (कलावती)—Vīṇā used by the ancient Gandharvas (musician class). Another name of ancient Tumburu vīṇā.

Kalāvatī 2 (कलावती)—Name of a rāga.

Kalāvanta 1 (कलावन्त)—Kalājñānī (erudite in art). One who is expert in practical music. [Kalākār, in modern term]

Kalāvanta 2 (कलावन्त)—One who knows songs of Dhrupada style very well. A singer class of Rajputana (Rajasthan) area.

Kalāvantī 1(कलावन्ती)—Style/gestures of Dhrupada singers of North Indian classical music.

Kalāvantī 2 (कलावन्ती)—Adjective used with few prevalent rāgas sung in a distinctive style among Kalāvanta community, e.g.—Kalāvantī-iman, Kalāvantī-desī, etc.. [See : Kalāvanta 1]

Kalāvantī Khyāl (कलावन्ती ख्याल्)—Khayāl influenced with Dhrupada style of song, introduced by Sadārang, a great musician and composer of Mian Tansen's family.

Kalāvid (कलाविद्)—One who is expert in music. One who is knownledgeable in fine arts.

Kalāvid śreṇī (कलाविद् श्रेणी)—Kalāvid (an expert in art) refers to five classes ; e.g.—(1) Gāyaka, (2) Nāyaka, (3) Guṇī, (4) Gandharva and (5) Pundit [See : Saṅgītajña].

Kalār (कलार)—A corruption word for the rāga name Kalhār; an obsolete rāga; A particular rāga.

Kalās 1(कलास)—A corruption word of the rāga name Kollahāsa; A particular rāga.

Kalās 2 (कलास)—An interruption in ancient Indian dance sequence.

Kalāsam (कलासम्)—A special style of dance presented at the end of each act of Kathakalī, a South Indian classical dance form. [See : Nartana]

Kali (कलि)—Caraṇa (Stanza) of a song; dhātu; tuk. [See : Dhatu, Tuk]

Kalikā (कलिका)—Kuṇikā (thread made of bark); Jīvā; Thread made of silk or bamboo. [See : Kunikā, Jīvā]

Kaliṅgḍā (कलिङ्गड़ा)—Name of a welknown Hindusthānī rāga.

Kalopanatā (कलोपनता)—Name of a particular mūrcchanā (ascending or descending order of notes by shifting keys) [See : Mūrcchanā]

Kalpanā svara (कल्पनास्वर)—A Sargam (combination of notes) applied in a definite method while doing Sañcāra (movement) of Pallavī dhātu (Karṇāṭaka 1st stanza of a lyric) of Karṇātaka kṛti (composition) or Gītabandha (modern term for ancient prabandha). [See : Pallavī, Kṛti]

Kalyāṇa (कल्याण)—Name of a rāga.

Kalyāṇa-nāma yukta rāga (कल्याण नाम युक्त राग)—Rāga names with prefix Kalyāṇa; Kalyāṇa-kali, Kalyāṇa-gaurī, Kalyāṇa-naṭa, Kalyāṇa-barāḍī, Kalyāṇa-Śrī, etc..

Kalyāṇ-ṭhāṭa (कल्याण ठाट)—The orderly notes with the 4th note as sharp. [See : Ṭhāṭa]

Kalyāṇī (कल्याणी)—Name of a medieval rāga.

Kallinātha-bhairava (कल्लिनाथ भैरव)—Name of an obsolete rāga.

Kallinātha-mata (कल्लिनाथ मत)—A mata (opinion) regarding classification of rāga-rāgiṇī. [See : Rāga]

Kasak-masak (कसक्-मसक्)—A particular Bhāo or expression associated with Kathak nṛtta, a Hindusthānī classical dance form.

Kasaulī-yukta rāga-nāma (कसौली युक्त रागनाम)—Name of rāgas with the prefix Kasauli : Kasaulī-jhinjhoṭī, Kasaulī-bhairavī, etc..

Kasbī (कस्बी)—A singer who has perseverance.

Kaharvā (कहर्वा, कहर्वा)—Name of a particular tāla used in light songs. Kahārvā.

Kahu, Kaho, Kau (कहु, कहो, कोउ)—Regional name of Kakubhā rāga.

Kahnu, Kāhna (कह्नु, काह्न)—Another name of Ābhirī rāga.

Kāoāli (काओआलि)—Kavvālī form of song. [See : Kavvālī]

Kākapada (काकपद्)—Same or equal in time measure in tāla as two guru mātrās or four laghu mātrās. [See : Tāla]

Kākalī (काकली)—Niṣāda the seventh note of the heptad having four śrutis (microtones). An ancient vikṛta svara. A note having an interval of 11 semitones from tonic.

Kākalī-Kalita mūrcchanā (काकली-कलित-मूर्च्छना)—The mūrcchanās (ascending-descending orderly note) innovated by bringing in Kākalī-Niṣāda, while using seven notes S Ri G M P D Ni. [See : Kākali]

Kākalī-sādhāraṇa (काकलीसाधारण)—When Niṣāda (Ni) acquires four-śrutis by taking two śrutis from Ṣaḍja (S) and thus making Ṣaḍja to have two Śrutis, is known as Kākali-sādhāraṇa. It is same as Kākalī. [See : Kakalī]

Kākī (काकी)—One of the demerits of a singer or a flute player. [See : Gāyana-doṣa]. [See : Phutkār doṣa].

Kāku (काकु)—Distortion of words or utterance. Variety/diversity in utterance through voice. Different emotions expressed through different sounds. Showing shades or parts of other elements, in rāga.

Kākur prakāra (काकुर प्रकार)—Varieties of Kāku. (1) On account of various different ways of utterances following Kākus are produced— (a) *Uraha-janita* (from the heart), (b) *Kanṭha-janita* (from the throat) (c) *Śirah-janita* (from the head). These are ancient Svara-kākus.

(2) *Sthāna-bheda-hetu*— On account of difference in sthāna (saptaka or heptad).

(a) *Sākāṁkṣa—Mandra sthānagata* (belonging to lower heptad).

(b) *Nirākāṁkṣa—Tāra-sthānagata.* (belonging to upper heptad)

(3) *Nāṭya-rasa prakāśa hetu*—On account of expression of nāṭya-rasa (Sentiments of drama).

(a) *Vilamvita* (slow articulation) for Karuṇa rasa (sentiment of pathos)

(b) *Dīpta* (bold articulation) for Vīra rasa (heroic sentiment).

(c) *Druta* (fast articulation) for Vībhatsa rasa (horrid sentiment)

(4) For achieving excellence, variety is brought in through the use of distinctive parts of other elements.

(a) *Svarakāku*—By implementing śrutis (microtones) in a different manner, a particular svara may seem like another svara, and thereby expressing beauty of a rāga.

(b) *Rāga-kāku*—Creation of excellence by

varied use of rāga's own group of svaras.
(c) *Anya rāga-kāku*—Expression of beauty in a rāga by using characteristics of another rāga.
(d) *Kṣetra-kāku*—Expressing beauty of a rāga by using artiste's own imaginative talent.
(e) *Deśa-kāku*—Expressing beauty of a rāga through regional characteristics.
(f) *Yantra-kālu*—Beauty of a rāga expressed by adopting proper characteristics of each instrument.
(These six types are called Chāyā-kāku, applied to beautify a rāga)
(g) *Naman-kāku*—According to Karṇāṭaka opinion, to create variety in a rāga by sweet and soft utterances (this is ancient Lavanī-Sthāya). [See : Sthāya]
(h) *Bhāṣā-kāku*—According to Karṇātaka opinion, to create variety in a rāga by adding language in the lyrical composition of other region.

Kākolī (काकोली)—Harsh sound like that of a raven's call.

Kājrī (काज्री)—Kajrī. A type of regional song. [See : Kajrī 1]

Kāṭ (काट्)—Kṛntan (an embellishment) [See : Kṛntan]

Kāṭ-tarāś (काट्-तराश)—[Per. Tarāś=Form, structure] To compose by selection from small distinctive groups of svaras (notes).

Kāṭan (काटन्)—Kṛntan (an embellishment). [See : Kṛntan]

Kāṭān (काटान्)—[See : Rasa Kīrtan]

Kāṭh, Kāṭhāmo (काठ, काठामो)—The body of membranophone instruments.

Kāḍā (काड़ा)— A type of drum instrument. Koyrā; Jharjhar [See : Vādya]

Kāṇḍa vīṇā (काण्डवीणा)—A kind of ancient Vedic vīṇā (stringed instrument)

Kātyāyanī Vīṇā (कात्यायनीवीणा)—A type of ancient Vedic stringed instrument. Śatatantrī vīṇā. A vīṇā having hundred strings twisted into three thicker strings.

Kādinava (कादिनव)—Ka to Jha, nine numbers of Kaṭapayādi cakra of South Indian music denoting the number of Mela. Ka=1, Kha=2, Ga=3, Gha=4, Ṅ (ङ)=5, Ca=6, Cha=7, Ja=8, Jha=9 (ñ is 0). [See Kaṭapayādi Cakra]

Kān (कान)—Kīlaka; Khūṭi; A longish shaped piece of wood inserted in a hole in the upper part of dāṇḍa (neck) for winding string of a stringed instrument (It is called Gonj-kān. Western type of Kān is machine made. Kān or peg).

Kānaḍā (कानड़ा)—Name of a particular rāga. (The word kanaḍ or kānaḍ has originated from Karṇāṭa or Kannaḍ, a land in South India).

Kānaḍī (कानड़ी)—Name of a particular obsolete rāga.

Kānarā (कानरा)—Kānaḍā; Name of a particular rāga. (According to other opinion Kān and Kānar are derived from the word Kahna, the name of Lord Krishna. [See : Kānaḍā]

Kāni (कानि)— Kinār; Cāt; thick hide strip fixed around Cāp (hide cover) of membranophone instruments. A separate round hide ring set on the top of drum instruments like tablā, Pakhāvaj, Śrīkhol, etc.

Kānihārī (कानिहारी)— Name of an obsolete rāga.

Kānun (कानुन)—A particular drone-type string instrument of svaramaṇḍala class, that was in vogue in Arabia, Persia (Iran) and Medieval India. [See : Vādya]

Kāpar-gaurī (कापर-गौरी)— Name of an obsolete rāga.

Kāpālam (कापालम्)—According to Karṇāṭaka (South Indian) opinion, one of the three varieties of nṛtta (dance) of Lord Śiva. [The names of the three varieties are: Kāpālam, Koḍukoṭṭi and Peṇḍaraṅgam].

Kāfi (काफि)—Name of a particular rāga.

One of the ten Hindusthānī Ṭhāṭas (Sub-scale) [See : Thāṭa]

Kāfi nāma-yukta rāgas (काफि नाम युक्त राग)—Rāga names with prefix Kāfi—Kāfi-kānarā, Kāfi-khāmbaj, Kāfi-nārāyaṇī, Kāfi-sindhu, etc..

Kafelā (काफेला)—(A. Kāflā=desert travellers) Song of camel drivers in South West Asia.

Kāvya-saṅgīta (काव्यसंङ्गीत)—Sangita, rich in kāvya or literature; The songs, in which language rich in poetic quality, is given more prominence than tune; songs in which there is attempt to develop artistic expressions of poetry through svaras (notes).

Kāverī (कावेरी)—Name of an obsolete rāga.

Kāmagaṇa (कामगण)—The name of a pattern of poetic metre. [See : Gaṇa]

Kāmadākhya (कामदाख्य)—Auḍuva śuddha-tāna (pentatonic orderly note combination) of Madhyama grāma, an ancient Indian musical scale. [See : Tāna]

Kāmavardhanī (कामवर्धनी)—A Karṇāṭaka (South Indian) uttara melakartā (a mela with 4th note as sharp). [See : Melakartā]

Kāmān (कामान्)—(Per. Kamān=Bow) Chaḍ; the bow to play on Sāraṅgī instrument.

Kāmānce (कामान्चे)—Kamānce; String instrument, in the shape of a bow.

Kāmoda (कामोद)— Name of a particular rāga.

Kāmoda nāma-yukta rāga (कामोद नामयुक्त राग)—Rāga names with the prefix Kāmoda—Kāmoda-kalyāṇa, Kāmoda-kedāra, Kāmoda-naṭ, Kāmoda-pañcaka, Kāmoda-behāga, etc..

Kāmodī (कामोदी)— Name of an obsolete rāga.

Kāmbojī (काम्बोजी)—Name of a particular rāga. Kāmodī.

Kāmbodhi (काम्बोधी)— Name of an obsolete Rāga.

Kāmbhojī (काम्भोजी)— Name of a particular rāga. Name of a particular Mela. [See : Mela]

Kaida/Qaida (कायदा)—A particular embellishment of Hindusthānī solo tāla-playing Laharā. [See : Laharā] Chanda or rythmic variety in songs or instruments in the style of tāla syllables. Technique.

Kāyam 1(कायम्)—To establish a rāga through vādī (the sonant) and other distinctive svaras.

Kāyam 2 (कायम्)—The state in which other chandas are exhibited, after establishing the rāga in a specific laya; e.g.— āvṛtti or recital of the cycle of Tintāla (a tāla of 16 beats with 4 divisions) in the chandas of Cautāla (12 beats), Dhāmār tāla (14 beats) or Jhampa tāla (10 beats) after being established on its own rhythm.

Kāyem (कायेम)—Same as Kāyam. [See : Kāyam 1, Kāyam 2]

Kāranāṃśa (कारणांश्)—[See : Aṁśasthāya]

Kārīrī (कारीरी)—A particular Auḍuva śuddha tāna (pentatonic orderly note combination) [See : Tāna]

Kāramāravī (कार्मारवी)—A particular vikṛta jāti (mode) [See : Jāti]

Kāryāṁśa (कार्यांश)—[See : Aṁśa sthāya]

Kāla 1 (काल)—Entire time. Particular portion of time.

During anceint times, sections (of time) of Kāla 1 used to be divided into small units. These small units were of different names and there were different opinions regarding their duration. Generally speaking, if Laghu [I] is considered as one unit, the others would be (1) Kṣaṇa (1/262144 Laghu), (2) Lava (1/32768), (3) Kāṣṭhā (1/4096), (4) Nimeṣa (1/512), (5) Kalā (1/64), (6) Truṭi or caturbhāga (1/8), (7) Anudruta [◡] or Bindu (1/4), (8) Druta [O] (1/2), (9) Laghu [I], (10) Guru [S] (2), (11) Pluta [Ś] (3),

(12) Kākapada [⊕] (4), (13) Haṁsapada (8), (14) Mahā-haṁsapada (16) [See : Truṭi]

Kāla 2 (काल)—One of the Daśa-prāṇas (10 characteristics) of Tāla.

Kāla 3 (काल)—Khāli or fāk (silent beat) of Tāla.

Kāla 4 (काल)—Graha (starting) of song and Tāla.

Kāla 5 (काल)—Duration of whole mātrā (beat) or a portion of it in Kīrtana.

Kāla 6 (काल)—Movement of gāna, in Karṇāṭaka (**South Indian Music**). Laya-gati, meaning speed of a tempo. There are three types of Kāla according to Karṇāṭaka paddhati (South Indian Music system): First Kāla=exact/equal gati (Standard tempo), second kāla= double gati (faster tempo) and third kāla (fastest tempo)= fourtimes gati.

Kāla 7 (काल)—It is divided in three ways; e.g.— (1) Taking day and night as 8 praharas; (2) Dividing day and night into two parts, as purvārdha (first half) and uttarārdha (second half); (3) Dividing day and night into 16 half-praharas (one prahara=3 hrs). [See : Rāga]

Kālakṣepam (कालक्षेपम्)—Karṇāṭaka (South Indian) version of Kathakatā (reading and exposition of the Puranas or mythological stories).

Kālikā maṅgala (कालिकामङ्गल)—Songs from Kālikā-purāṇa, in which short songs are included inbetween kathakatā (reading and exposition of the Purāṇas or mythological stories) type of recitation.

Kālindī (कालिन्दी)—Name of an ancient rāga.

Kālindrā (कालिन्द्रा)—Name of an obsolete rāga; Kalandar.

Kālī kīrtana (कालीकीर्तन)—Pālā type of songs (dramatic songs) relating to Goddess Kālī or Śakti, sung by a group of singers in Dhrupada style of song with the accompaniment of mṛdaṅga.

Kāleṅgḍā (कालेंड़ा)—Rāga Kalingaḍā, a popular North-Indian rāga.

Kāloyāt (कालोयात्)—Kalāvat; Kalāvanta. Accomplished singer of classical music. A Dhrupada singer.

Kāloyātī (कालोयाती)—Exhibition of excellence by a Kāloyāt. Style of high standard of classical music.

Kāśmīrī Khemṭā (काश्मीरी खेम्टा)—A type of North Indian tāla, used in light songs.

Kāṣṭhataraṅga (काष्ठतरङ्ग)—A particular type of idiophone instrument. [See : Vādya]

Kāṣṭhā (काष्ठा)—A particular unit of Kāla (duration of beat in tāla); 8 Lava or 1/8 Nimeṣa. [See : Kāla 1]

Kāhalā (काहला)—A type of wind instrument resembling a Śehnāi. [See : Vādya].

Kāhārvā (काहार्वा)—Kaharvā Tāla. A tāla used in light music of North India.

Kāṇsyatāla (कांस्यताल)—A type of idiophone instrument. [See : Vādya]

Kāsar (काँसर)—A type of idiophone instrument [See : Vādya]

Kāsī (काँसी)—A type of idiophone instrument [See : Vadya]

Kiḍkittu (किड़किट्टु)—A type of membranophone instrument, used in South India.

KitKit (किटकिट)—The sound that emanates while winding the Kān or Kīlaka (peg) of a stringed instrument.

Kittān (किट्टान)—Khiran, a solid paste used for membranophone instruments.

Kiṅkinī (किङ्किनी)—A particular type of hip ornament or feet-ornament of dancers. Ghunṭi.

Kinjin (किन्जिन्)—Puppet dance; Putul-nṛtta.

Kinār (किनार)—The outer rim of a membranophone instrument, covered by a separate strip of hide; Kāni; Cāṭ.

Kinnarī-vīṇā (किन्नरी वीना)—A type of ancient Indian string instrument. [See : Vādya]

Kilai (किलइ)—Samvādī (consonant). [In Tamil language samvādi is called tnai or lnai]

Kīrtana 1 (कीर्तन)—A religious type of sophisticated classical music, singing in praise of the Lord which was prevalent in medieval India in Bṛindāvana and places around it.

Kīrtana 2 (कीर्तन)—Second part of a particular Nṛtta-gīta (dance-song) of the Oraon tribe, belonging to North India and Andhra, a state in South India.

Kīrtana 3 (कीर्तन)—A religious type of sophisticated classical style of song of Bengal, rich in Vaiṣṇavaite lyrical compositions and composed of regional rāgas and tālas. [See : Gīta]

Kīrtana 4 (कीर्तन)—Particular Gīti-rīti (style of song), prevalent in Karṇataka presented in common rāgas with simple devotional theme, stressing on lyrical components. It may be sung alone or is chorus. This kīrtana is sung either with Pallavī (the first lyrical stanza) and caraṇam (the last stanza) or with Pallavī, Anupallavī (2nd lyrical stanza) and caraṇam, stressing on the themes of praise, offering pūja (worship), amorous divine sports, etc.. [See : Nāmakīrtana]

Kīla-kalyāṇ (कील-कल्याण)—Name of an obsolete rāga.

Kīla-kānara (कील-कानरा)—Name of an obsolete rāga.

Kīlaka (कीलक)—Pegs of stringed instrument; Khūṭi, Kān.

Kuāḍ, Kuyāḍa (कुआड़, कुयाड़)—Kuāḍī. [See : Kuāḍī]

Kuāḍī (कुआड़ी)—Expression of 4 mātrās in 5 mātrās. According to another opinion, expression of 4 mātrās in 7 mātrās. Yet as per another opinion, expression of 16 mātrās in 9 mātrās. Ancient Dhrupada singers opine that, Kuāḍī is the expression of mātrās sometimes in even laya, sometimes in double laya, sometimes, layas of three times or four times. It is a mixed expression of chandas (rhythm) or layakārī (variation of tempo).

Kukkuṭa-tāna (कुक्कुट तान)—Particular variety of tāna of Karṇāṭaka paddhati (South Indian music system) [See : Tāna]

Kujhal (कुझल)—A type of flute.

Kuṭila 1 (कुटिल)—A particular type of alaṅkāra (ornamentation).

Kuṭila 2 (कुटिल)—Any crooked movement. A complicated tāna. [See : Tāna]

Kuṭila 3 (कुटिल)—Excellent dancer community.

Kuṭṭikāra (कुट्टिकार)—The worst possible representative of vāggeyakāra (composer-singer) that is, representative of a very low calibre, who composes lyrics in improper unbecoming tunes or in tunes composed by others. [See : Vāggeyakāra]

Kuḍam (कुड़म्)—A South Indian term for Sound box; Dhvanikośa. Kuṇḍī.

Kuḍāi (कुड़ाइ)—Kulāi, Koḍā rāga. Another name of Sughrāi rāga. Another name of Madhyamādi rāga.

Kuḍimiyamalai lekha (कुड़िमियमलइ लेख)—Particular inscription engraved by Pallava King Mahendra Varman, on the side of a small hillock called Kudimiyamalai at Padukoṭṭāi. Description of seven ancient grāma-rāgas are in this inscription. The name of the rāgas are: Madhyama grāma, Ṣaḍjagrāma, Sādhārita, Pañcama, Kaiśika, Ṣāḍava and Kaiśika-madhyama. These rāgas were employed in nāṭya (drama), during the time of Bharata.

Kuṇikā (कुणिका)—Kalikā. (A thread made from bark) [See : Kalikā]

Kuṇḍalā (कुण्डला)—Name of a particular rāga.

Kuṇḍī (कुण्डी)—Kuḍī; hāndī or khol (shell) of bāyā (left-part) of tablā.

Kutapa (कुतप)—A kind of assemblage in which the player or dancer takes the main

role. It is similar to Western ensemble. In this, players and dancers were assembled. Kutapa is of three types—(1) Tata (string) kutapa, (2) Avanaddha (membranophone) kutapa, (3) Nāṭya (drama) kutapa.

(1) *Tata kutapa*—The kutapa, in which, the main singer, players of stringed instruments or flute, (of almost same importance), along with players of vīṇā, kāhalā, śaṁkha, etc. and also tāla maintainers, mṛdaṅga players, assemble together. [See : Vādya]

(2) *Avanaddha kutapa*—The kutapa in which the mṛdaṅga player takes the main role and players of paṇava, dardura, huḍukkā, paṭaha, ḍamaru, bherī, jhallarī, ghaṇṭā, kaṁsyatāla, etc. are assembled. [See : Vādya]

(3) *Nāṭya kutapa*—The kutapa, in which characters experienced in acting and in the subjects of aṅgahāra-lāsya-tāṇḍava, etc. assemble from different places, such as Lāṭa-Karṇāṭa-Andhra-Mahāraṣṭra-Gurjara-Aṅga-Baṅga-Kaliṅga-Mālava. [See : Aṅgahāra, Lāsya, Tāṇḍava]

Orderly arrangement of all types of kutapa together is called vṛnda. The use of kutapa was restricted in the field of nāṭya (drama) only. It used to be considered as uttama (good), madhyama (mediocre), or adhama (inferior), according to the experience and training of the characters.

Kutapa vinyāsa (कुतप विन्यास)—To specify exactly the seats of players and position of dancers on the stage; to make participants seated in their own specified places.

Kuttu (कुत्तु)—Nṛtya (dance with expression): Dance-drama.

Kudirai (कुदिरइ)—Savāri (bridge) of stringed instruments.

Kuntala (कुन्तल)—The name of a tāla. The name of a rāga. A type of prabandha (ancient classical composition).

Kuntala-yukta rāga nāma (कुन्तल युक्त रागनाम)—Names of rāgas with Kuntala: Kuntala-barāḍī, Kuntala-rañjinī, Kuntala-sāraṃ, etc..

Kumārī (कुमारी)— The name of a rāga.

Kumud (कुमुद)—The name of an obsolete rāga.

Kumudvatī (कुमुद्वती)—The name of a Śruti (microtone).

Kumbha (कुम्भ)—The name of a tāla. The name of an obsolete rāga.

Kumbhārī (कुम्भारी)—The name of an obsolete rāga.

Kuyat (कुयत्)—[A. Kuvat=Śakti (strength) Expertise in rāga expression.

Kuyāḍ (कुयाड़)—Kuāḍī. [See : Laya]

Kuraṅga-mañjarī (कुरङ्ग मञ्जरी)—The name of an obsolete rāga.

Kural (कुरल्)—Tamil terminology of ṣaḍja (tonic) svara. Voice.

Kurul (कुरुल)—A type of gamaka. [See : Gamaka]

Kurṇā (कुर्णा)—Horn type of instrument of Karṇāṭaka.

Kulāi (कुलाइ)—Kuḍāi [See : Kuḍāi]

Kuśārīra (कुशारीर)—It is called śārīra, when, through inborn aptitude, without any practice or accomplishment, but with the help of voice and ones ability one is able to delineate on rāgas. Śārīra is demoted to kuśārīra, when voice is without resonance or it is rough, colourless, out of tune, harsh and severe.

Kuśīlava (कुशीलव)—A person efficient in using nāṭya vādya (instruments used in drama) and also playing them.

Kusuma (कुसुम)—The name of an obsolete rāga.

Kusuma-rañjinī (कुसुम रञ्जिनी)—The name of an obsolete rāga.

Kusumāvatī (कुसुमावती)—The name of an obsolete rāga.

Kūṭa (कूट)—Going in reverse direction, with sequence/succession that is topsy turvy.

Kūṭatāna (कुटतान)—Ancient tānas with inverted sequence and both the successions. Modern complicated complex tānas.

Kūta-tāna saṃkhyā (number of Kūṭatānas) (कूटतान संख्या)—In very ancient period the number was 5033; in ancient days 5040. In later period Kūṭatāna became three types and the total number or kuṭamiti became 317930. During further later period, when complex use of Śruti (microtone) came into use, number became 9, 81, 32, 040.

Kūṭa-tāna-prakāra (कुटतान प्रकार)—Variety of Kūṭa-tānas. Three types of Kūṭā tāna—(1) Pūrṇa (heptatonic), (2) Apurṇa (below 7 notes), (3) Punarukta (repeated).

Kṛti (कृति)—Particular style of gīti (composition) of Karṇāṭaka paddhati. Dominated by melody and emotion, this gīta (song) places lyrics as secondary; speciality of this style lies in displaying expertise in artistry and grandeur. This style expresses its beauty through songs composed of a few lines in verse, consisting of pallavī (1st stanza), anupallavī (2nd stanza), and one or two caraṇams (other stanzas), set in rāgas that are prevalent and also rare, expressing rasa. Normally, though its literature is based on popular theme, themes on religion are also available. It has some resemblance with Hindusthānī Khayāl in envisaging vistāra (expansion), applying svara tānas (fast application of notes), etc.. Kṛti (a musical composition) is meant for solo performance, and is sometimes composed of two dhātus (stanzas) also, like Khayāl.

Kṛntana (कृन्तन)—Particular embellishment of stringed instrument; In instruments played with nail, plectrum or bow, when placing the pointer finger and middle finger on two frets one after the other, striking or without striking, pressing the string downwards by the tip of the middle finger by quickly rubbing and releasing it, i.e. slipping it (according to players' language, it is —'cutting it') the act of Kṛntana embellishment is produced. [See Vādya-alaṅkaraṇa].

Kṛśa (कृश)—Voice without expanse or breadth. [See : Śabda]

Kṛṣṇa (कृष्ण)—The name of an obsolete tāla.

Kṛṣṇa-yātrā (कृष्ण यात्रा) —Yātrā (rural drama) type of song, based on themes of Kṛṣṇa-līlā. [See : Yātrā]

Kṛṣṇā(कृष्णा)—A particular hand gesture showing sounded act of tāla. [See : Tāla] (the word in also mentioned as 'Kṛṣyā' in some places].

Kekalan (केकलन)—A type of folk dance, performed over a rope.

Keṭi (केटि)—The voice which does not achieve sweetness or pleasantness in any saptaka (heptad).

Keṇi (केणि)—The voice that finds great difficulty in reaching udārā (lower heptad) or tārā saptakas (higher heptads). [See : Śabda]

Kedāra (केदार)—The name of a rāga (also called Kedārā or Kidārā)

Kedārnī, Kidārnī (केदारनी- किदारनी)— The name of an obsolete rāga.

Kedārayukta rāga nāma(केदार-युक्त रागनाम)—Rāga names with prefix Kedāra: Kedāra-kalyāṇa, Kedāra-gauḍa, Kedāra-naṭa, Kedāra-hindola, etc..

Kedāri (केदारी)—The name of an obsolete rāga.

Kelikalā (केलिकला)—A type of stringed instrument.

Kevala (केवल)—The name of a particular gamaka. [See : Gamaka]

Kesara-yukta rāga-nāma (केसर युक्त राग नाम)—Rāga names with prefix 'Kesara:' Kesara-kalyāṇa, Kesara-puriyā, etc..

Kaikillaī (कैकिल्लइ)—Tamilian terminology for Gāndhāra ('G'), the third note of the heptad.

Kaid 1 (कैद्)—[A. Kayid-Bandhan

(bondage)]. This word is used as part or as adjective of another word; e.g.— Kaid-ālāpa, Kaid-faro, Kaid-bandhān, etc.. (Kayed-in Bengali).

Kaid 2 (कैद्)—The name of an obsolete tāna.

Kaid-ālāpa (कैद्-आलाप)—Variety of Bandhān-ālāpa.

Kaid-faro (कैद् फरो)—Another form of Farodast tāla.

Kaid-savārī (कैद् सवारी)—The name of a Hindusthani tāla. Variety of Savārī tāla.

Kaiśika-niṣāda (कैशिक निषाद)—Ancient Niṣāda svara (Ni), the leading note, consisting of three śrutis (microtones).

Kaiśika-pañcama (कैशिक पञ्चम)—Pañcama ('P') with four śrutis which emerges, when 'M' in madhyama-grāma is lowered down by one śruti (microtone) from its own place.

Kaiśika-madhyama (कैशिक मध्यम)—The name of an ancient Indian grāma-rāga.

Kaiśika-sādhāraṇa (कैशिक साधारण)—The situation that arises when grāma-kartā, the tonic of the scale of 4 śrutis, donates a śruti each to a svara standing before and after; Grāma-sādhāraṇa.

Kaiśikī (कैशिकी)—The name of an obsolete rāga. A type of vṛtti [See : Vṛtti]

Kaiśikī jāti (कैशिकी जाति)—The name of a vikṛta "jati". [See : Jāti]

Kokila (कोकिल)—A type of alaṅkāra. The name of an obsolete rāga.

Kokila pañcama (कोकिल पञ्चम)—The name of an obsolete rāga.

Kokilā (कोकिला)—The name of a tāla.

Kottuvādyam (कोट्टुवाद्यम्)—A type of Ānaddha vādya (Membranophone instrument). The instrument which is played by wooden sticks.

Kodā (कोडा)—Kuḍāi rāga. [See : Kuḍāi]

Kodu (कोडु)—Sticks for playing instruments.

Koṇa (कोण)—Stick or a triangular piece with which string instruments are played. Dry piece of hide held by the left hand for sāraṇā (playing). Sticks for playing membranophone instruments; Kuḍuva.

Komala 1 (कोमल)—The name of an obsolete rāga.

Komala 2 (कोमल)—Endowed with tenderness, like the call of a cuckoo. [See : Śabda]

Komala 3 (कोमल)—Prefix or adjective; e.g.—Komala-kalyāṇa, Komala-kānarā, Komala-gurjarī, Komala-dhanyāsī, etc..

Komala-svara (कोमल स्वर)—A svara situated a Śruti lower than its place of Śuddha-sthāna (natural, actual place); Flat. Example: Komala 'Ri', Komala G, etc.. [See : Svara]

In modern opinion, the svara which is inbetween two succesive Śuddha-svaras (natural); e.g.—between S and Śuddha Ri Komala Ri is situated. [According to some a svara is Komala, when it is lower by two śuddha śrutis]. According to Hindusthanī paddhati no svara is śuddha except 'S' and 'P'; so, 'Ri', 'G', 'M', 'D', 'Ni' are cala svara (i.e. they have Śuddha and Vikṛta forms). These have two types of states. The Svara of lower state (having lower frequency) is called Komala. As per this opinion, Śuddha-madhyma being lower than Tīvra-madhyama is known as Komala madhyama (M).

Komikī (कोमिकी)—A type of Śingā. A kind of wind instrument. [See : Vādya]

Koyelā (कोयेला)—A type of Esrāj. [See : Vādya]

Korās (कोरास)—Chorus, to sing together in unision. [See : Pāścātya Saṅgīta (Western music)].

Kol-vādaka (कोलवादक)—Second player of Śrikhol, a kind of two faced drum used in Kīrtana (a classical type of religious Bengali song).

Kolambaka (कोलम्बक)—The structure of vīnā without the strings.

Kolāṭṭam (कोलाट्टम्)—A type of South Indian folk dance with sticks.

Kolāhala (कोलाहल)—The name of an ancient rāga.

Kolāhala-Kānarā (कोलाहल कानरा)—The name of an obsolete rāga.

Kolāhalavṛnda (कोलाहलवृन्द)—The Vṛnda (a chorus performance) in which number of singers and players are more than those in normal vṛnda. [See : Vṛnda]

Kosalī (कोसली)—The name of an obsolete rāga.

Kohala (कोहल)—The name of an ancient rāga. A celebrated ancient musicologist.

Kauṇapāyana (कौणपायन)—A particular ṣāḍava (hexatonic) Śuddhatāna (orderly note combination using 6 notes).

Kaumudī (कौमुदी)—The name of an ancient rāga.

Kaul (कौल्)—A particular style of medieval North Indian song; Kaol. [See : Gīta-rīti]

Kauśakumarī (कौशकुमारी)—The name of a rāga.

Kauśika (कौशिक)—The name of an obsolete rāga.

Kauśika-yukta rāga-nāma (कौशिक युक्त राग-नाम)—Rāga names with prefix-Kauśika: Kauśika-kānārā, Kauśika-dvani, Kauśika-bhairava, etc..

Kauśikī (कौशिकी)—The name of a rāga.

Kauśikī-yukta rāga-nāma (कौशिकी-युक्त राग-नाम)—Rāga names with prefix Kauśikī : Kauśikī-kāfi, Kauśikī-belāvala, etc..

Kausī or Kauśī-yukta rāga nāma (कौसी or कौशी युक्त रागनाग)—Rāga names with prefix Kauśī or Kausī: Kausī-Kānarā, Kausī-toḍī, Kausī-bahār, Kausī-bhairavī, etc..

Kausiyā (कौसिया)—The name of an obsolute rāga.

Krama 1 (क्रम)—Succesive movement of the svaras (notes) on either direction; Orderly. Ārohi (ascending) or Avarohī (descending) arrangement of mūrcchanās. [See : Mūrcchanā].

Krama 2(क्रम)—A type of alaṅkāra (ornamentation).

Kramarecita (क्रमरेचित)—A type of alaṅkāra (ornamentation).

Krama sañcāra (क्रम सञ्चार)—Arrangement of svaras in an orderly pattrern by maintaining sequence of ārohaṇa-avarohaṇa in a steady manner, for ālāpa, vistāra, or tāna. [See : the relevant terms].

Kriyā (क्रिया)—Hand and palm gesture to show the division of tāla. A particular prāṇa (element) of tāla [See : Tāla]

Kriyāṅga (क्रियाङ्ग)—The name of a particular type of ancient Deśī-rāga, to express emotion. (Its use was appropriate in ancient Nāṭya-gīta, gītas expressing enthusiasm, pathos, sweetness). According to Karṇāṭaka system, those rāgas which were enriched by using vivādī svara (irregular note) and are used in expressing variety to please the audience.

Kriyāpara (क्रियापर)—Vocalist or singer eager to practice. The singer who is able to sing Mārga and Deśī Saṅgīta as per Śāstras and in a faultless manner.

Kriyāṣṭaka (क्रियाष्टक)—Eight kinds of kriyās (hand and palm gestūres of tālas) : e.g.—(1) Dhruva, (2) Śamyā, (3) Tāla, (4) Sannipāta, (5) Āvāpa, (6) Niṣkrāma, (7) Vikṣepa and, (8)Praveśaka. [First four are called Saśabda-kriyā or sounded act and second four are Nihśabda-kriyā or unsounded act)]

According to one opinion 8 varieties of Mātrā-kriyā (hand and palm gestures showing the beats of the tāla) are also called Kriyāṣṭaka, e.g.—

(1) Dhruvakā, (2) Sarpiṇī, (3) Kṛṣṇā or Kṛṣyā, (4) Padminī, (5) Visarjitā, (6) Vikṣiptā, (7) Patākā, (8) Patitā. [See : Mātrā]. According to Karṇaṭaka system (South

Indian music system). Kriyāṣṭaka is of 2 varieties,—Mārga and Deśī or Deśya. The above mentioned first eight Kriyās are called Mārga according to this opinion, and the seond eight mātrā-kriyās are called Deśya kriyā [See : Tāla o Prāṇa]

Kriyāsiddha (क्रियासिद्ध)—Expert in practical music.

Kriyāsiddha Saṅgīta (क्रियासिद्ध संगीत)—Practical music : music that needs practice.

Kruñcā (क्रुञ्चा)—A type of vīṇā.

Kruṣṭa (क्रुष्ट)—Highest note of Vedic saptaka (heptad). It is equivalent of 'P' (the 5th note).

Krodhanī (क्रोधनी)—The name of an obsolete rāga.

Krodhā (क्रोधा)—The name of a śruti (microtone).

Krośadvani (क्रोशध्वनि)—Dhāk instrument (a type of folk drum).

Krauñcapada (क्रोञ्चपद)—A type of prabandha (a classical composition). A kind of chanda (poetic metre).

Klassical Saṅgīta (classical) (क्लासिकल सङ्गीत)—Sophisticated aristocratic or rāga-saṅgīta. [See : Saṅgīta]

Kvacit prayoga (क्वचित् प्रयोग)—Scanty use of a svara (note) or a group of svaras in a rāga and that also irregularly.

Kvaṇ (क्वण)—Sound of instruments like vīṇā, etc. A kind of imitative sound.

Kṣaṇa (क्षण)—The minutest division of time; 1/8 Lava; As per ancient opinion the time taken to pierce one lotus leaf during the process of piercing 100 leaves. [See : Kāla]

Kṣiti (क्षिति)—The name of a Śruti (microtone).

Kṣipta (क्षिप्त)—[See : Sthāya]

Kṣudra gīta (क्षुद्रगीत)—Ancient Deśī-kāvya gīta: It is a Saṁkīrṇa variety of ancient Prabandha (classical composition), in which Pajjhaṭikā chanda (a kind of poetic metre) and alliteration at the final end of the lyric and use of viruda (words of praise used in lyric), etc. in the aṅga, were observed. [See : Chanda, Aṅga]

It had four varieties, e.g.—

(1) Citrakalā, (2) Citrapadā, (3) Dhruva-padā, and (4) Pāñcālī.

Kṣudraghaṇṭikā (क्षुद्रघण्टिका)—Small bells; Ghargharikā; Ghargharā; Each part of a cluster of tiny bells that are worn around the ankles, to produce sound jingles during dance performance. [See : Vādya]

Kṣudrarāga (क्षुद्रराग)—The rāga which has limited scope for expansion; Rāga that is unsuited for ālāpa and vistāra; the Rāga, in which ālāpa or vistāra is not possible to be done expertly or beautifully. [See : Ālāpa, Vistāra]

Kṣudrāntara (क्षुद्रान्तर)—An interval of Western music is termed as antara in Indian terminology. In the West, 9/8, 10/9 and 16/15 intervals exits. In Indian music 9/8 and 10/9 are called Bṛhadan-tara (large interval) and Madhyāntara (medium interval) and 16/15 is called Kṣudrāntara (small interval) or Ardhāntara. In the perspective of Śruti (microtone), if Kṣudrāntara is mentioned, it conveys Ardhāntara and also smaller antara than that.

Kṣetra (क्षेत्र)—The performing musician or his body. It is a particular term for rāga, which is the basis for origin of gīta.

Kṣetrakaku (क्षेत्रकाकु)—A particular variety of Kāku. [See : Kāku]

Kṣema (क्षेम)—Khem : The name of an obsolete rāga.

Kṣoṇa (क्षोण)—A particular Vedic musical instrument [See : Vādya]

Kṣobhinī (क्षोभिनी)—The name of a particular śruti.

KHA (ख)

Khañja (खञ्ज)—The name of a particular ghana-vādya (idiophone instrument).

Khañjanī (खञ्जनी)—The name of a particular idiophone instrument. [See : Vādya]

Khañjirā (खञ्जिरा)—A type of membranophone instrument [See : Vādya]

Khaṭ (खट्)—The name of a rāga. The name of a tāla.

Khaṭ-yukta rāga nāma (खट् युक्त राग नाम)—Rāga names with the prefix Khaṭ: Khaṭ-āsāvarī, Khaṭ-gurjarī, Khaṭ-gaurī, Khaṭ-ṭoḍī, Khaṭ-varāḍī, Khaṭ-bhairava, Khaṭ-bhairavī, etc..

Khaṭ Sammukha (खट्-सम्मुख)—Name of an obsolete tāla.

Khaṭak (खट्क)— A particular type of tāna. [See : Tāner Saṅjā]

Khaṭkā (खट्का)—A particular mudrā (hand pose/symbol) of dance. A kind of tāna [See : Tāner Saṅjā]

Khaṭkāmukha (खट्कामुख)—A particular dance mudrā [See : Mudrā]

Khaṭṭāla (खटताल)—Particular type of idiophone instrument [See : Vādya].

Khaṭkā (खट्का)—(Hi. Khaṭkā=doubt, anxiety, jolt etc.). A type of alaṅkāra. A type of gamaka. A type of tāna. [See : Śuddha-alaṅkāra, gamaka, Tāner Saṅjā]

Khaḍaj (खड़ज्)—Corrupt word of Ṣaḍja (tonic), 'S' svara. Khaḍaj-mandar string of Rabāb instrument.

Khaḍaj-mandar (खड़ज्-मन्दर्)—'S' svara of Mandra or udāra saptaka (lower octave). The string of stringed instruments, tuned in 'S' of Udārā (lower octave) : e.g. Bīṇ, Tānpurā.

Khaṇḍa (खण्ड)—Vidārī portion. Pāda-division; Pada. (Stanza of a lyric) [See : Vidāri].

Khaṇḍa jāti (खण्ड जाति)—A particular jāti of a Karṇāṭaka (South Indian) tāla, where the duration of laghu-mātrā [I] is the same as uttering 4 letters.

Khaṇḍa meru (खण्डमेरू)—To ascertain the number of tāna prastāra (specific way of forming tānas) or varṇa, a chart or circle or mathematical devise that is used. [See : Prastāra]

Khaṇḍa prastāra (खण्ड प्रस्तार)—Particular tāla-prastāra of Karṇāṭaka System (South Indian music system).

Kaṇḍikā (खण्डिका)—Those parts with which a complete item is formed.

Khattāla (खत्ताल)—A type of idiophone instrument [See : Vādya]

Khanaka (खनक)—(Hi. Khanak=Jhin jhin sound in a stringed instrument. The sound that is produced at the end of kṛntana (an embellishment) or when the hand is lifted after giving a thrust on the string. The small thrust of tune before simple gamaka in Ṭhumrī. [See : Kṛntana, Gamaka, etc.]

Kham (खम्)—Momentary pause of tune.

Khamaka (खमक)—A particular type of stringed instrument; Ānandalaharī. A particular type of ghana vādya (idiophone instrument). [See : Vādya]

Khamāc, Khamāj (खमाच, खमाज)—The name of a rāga; Khambāja; Khāmbāja. The name of a particular Ṭhāṭa (Sub-scale) introduced by Pandit Bhatkhande.

Khambaitī (खम्बाइती)—The name of an obsolete rāga.

Khambāja (खम्बाज)—Khāmbāja rāga/ṭhāṭa (sub-scale). [See : Khamāc]

Khambāvatī (खम्बावती)—The name of a rāga; Khāmbāvatī.

Khammāja (खम्माज)—Khāmbāja rāga/ṭhāṭa (sub-scale). [See : Khamāc]

Khayrā (खयरा)—A particular type of tāla.

Khayāl (खयाल)—[A. Khayāl=aristocratic, imagination, respect, honour]. Particular style of gīti. Particular tāla. (In Bengali Kheyāl, Khyāl) [See : Kheyāl]

Kharatāla (खरताल)—A particular type of ghana vādya (idiophone instrument).

Kharalī (खरली)—The black plaster applied

on the hide-covered face or chāvani of membranophone instrument varieties; Khiraṇ; Gāb.

Kharaharapriya (खरहरप्रिय)—No. 22 Melakartā (parent scale) of Karṇāṭaka (South Indian) system.

Kharpara (खर्पर)—Khol; Earthen or wooden hollow pot or vessel.

Khaśita (खशित)—A type of gamaka. [See : Gamaka]

Khādo (खाडो)—Corrupt form of Ṣāḍava (hexatonic) or khāḍava.

Khāḍava (खाड़व)—Ṣāḍava (hexatonic); with six-svaras; e.g.—Khāḍava-jāti, Khāḍava-tāna, etc.. In case of rāga-name, it is also used as a prefix; e.g.—Khāḍava-dhannyāsī.

Khāḍava-oḍava (खाड़व-ओड़व)—Ṣāḍava-ouḍuva; with six svaras in ārohana (ascending order) and five svaras in avarohana (descending order) in jāti or rāga.

Khādava-khāḍava (खाड़व-खाड़व) —Ṣādava-ṣāḍava; with six svaras both ways, ascendance and descendance.

Khāḍava-sampūraṇa(खाड़व सम्पूरण)—Ṣāḍava-sampūrṇa. Six svaras in ārohana (ascending) and seven svaras in avarohana (descending).

Khāṇḍar vāṇī (खाण्डार वाणी)—Khāṇḍār bān; A particular style of singing Dhrupada. [See : Bān and Bāṇī].

Khātaka (खातक)—A particular type of Chuṭ. (an ornamentation) [See : Chuṭ Tāner Saṅjā]

Khād (खाद)—Mandra saptaka or udārā. (lower heptad) Lowest heptad of Indian music.

Khādu (खादु)—Corrupt form of ṣāḍava (hexatonic) or khāḍava.

Khānāpurī (खानापुरी)—(A. Khānā=home) To fill up the empty space of home; Khāna bharnā; to maintain continuity, by applying bols (syllables) of tāla or svaras of gāna (song) as additional pieces; to arrange afresh the applied ṭhekā (the frame of a tāla with rigid syllables) or orderly arrangement of svaras.

Khāndān (खान्दान्)—Aristocratic heritage in the field of music.

Khāmbāja (खाम्बाज)—The name of a rāga. Khamāj.

Khāmbāja ṭhāṭā (खाम्बाज ठाट)—One of the 10 ṭhāṭas, Khamāc ṭhāṭa was introduced by Pandit Bhatkhande. [See : Ṭhāṭa]

Khāmbāvatī (खाम्बावती)—The name of an obsolete rāga.

Khārcaka (खार्चक)—Khātaka (an ornamentation); Prakṣepa; to come down from an upper note to a note down ward, in fast speed. [See : Chuṭ]

Khāl (खाल)—The hide covering of a membranophone instrument.

Khāli (खालि)—Fāk; Kāla; the stress-less part or division of tāla.

Khāli-bhari (खालिभरि)—Creation of beauty by exhibiting and not exhibiting tāli (stressed beat) and khāli (stress-less beat) of Hindusthani tālas.

Khās tāna (खास् तान)—An orderly arrangement of svaras, acquainting a rāga.

Khāhul (खाहुल)—A particular variety of voice quality [See : Śabda]

Khiraṇ (खिरण)—Kharali; Gāv; paste for membranophone instruments. [See : Kharalī]

Khuralī (खुरली)—To practise playing flute.

Khulī (खुली)—Open sound of membranophone instrument; the sound that is created after hitting and then immediately taking the hand off. In common language open sound (खुली आवाज). Free or open striking.

Khulī-mudi (खुलीमुदि)—Use of sound, sometimes open, sometimes suppressed. Variety of open and suppressed type of strokes in membranophone instruments.

Khulī (खुली)—Khol (a two faced drum) player; Mṛdaṅga player of Bengal's Kīrtana form of song.

Khuṭi (खुँटि)—Khonṭi. (Peg).

Kheuḍ (खेउड़)—A particular type of Bengali folk song, in which obscence/vulgar language is used; a particular type of folk music composed of vulgar language and theme, presented with a mixture of song and verses.

Kheḍu (खेड़ु)—Kheuḍ. [See : Kheuḍ]

Kheti (खेति)— The name of an obsolete tāla.

Khem (खेम)—The name of a rāga.

Khemṭā 1 (खेमटा)—The name of a tāla.

Khemṭā 2 (खेमटा)—A particular style of dance of the professional dancers.

Khemṭā wālī (खेम्टाओयाली, खेम्टावाली)—Those women whose profession is to dance a particular type of light dance.

Kheyāl (खेयाल)—Bengali pronunciation of the word Khayāl. It is a particular style of music. Kheyāl, meaning Khayāl, implies a high class aristocratic or classical type of gīta-bandha (composition). The usage of the term Khayāl is significant because in it considerable application of imaginative compositions in vistāra (expansion) are done. Although there is some similarity with the characteristics of ancient Sālaga-sūḍa prabandha (classical composition) type of Rāsaka, Ekatālī and Kuntala gīta under Dhruva, and also likeness in the pronunciation of names as Kaivāḍa, Kaivāla gīta, Khayāl is a separate style of gīti (song) on its own merit. Although there is no unanimity in the theory of its originator, after considering different historical theories, Amir Khusrau (1253-1325 A.D.), the famous intellectual of Alauddin Khalji's court, is considered to be the innovator of Khayāl paddhati (Khayāl style of classical song). Amir Khusrau is acknowledged in the history of literature as the originator of Bṛjabhāṣā; i.e. Brajabhāṣā-literature and, though there is no Khayāl-composition written by him in vogue, there are compositions similar to Khayāl available in his lyrics. Khayāl is of three types: (1) Kavvālī Khayāl introduced by Amir Khusrau, sung by Kavvāls-a community of Muslim singers; (2) Śuddha Khayāl polished by Husein Shah Sharki; (3) Kalāvantī Khayāl innovated by Sadāraṅg by mixing specialities of Dhrupada (a classical form) and Bīṇ (a classical stringed instrument). [See : Gītī-rītī]

Kheyāl-nāmā,-numā (खयालनामा,.नुमा)—Gīta (song), in slow tempo in Khayāl style (Tarānā, Tilānā).

Kheyāler bāṇī (खयालेर बाणी)—Bāṇī or Bān of Khayāl, Different styles of Khayāl singing [See : Bāṇī & Bān]

Kheli (खेलि)—Gāna (song)

Khokhar (खोखर)—The name of an obsolete rāga.

Khopak (खोपक)—Correction of irregularities of rāga and tāla.

Khordak (खोर्दक्)—A type of membranophone instrument. [See : Vādya].

Khol 1 (खोल)—Tumbā; (belly/drum) Kharpar (hollowed sound box).

Khol 2 (खोल)—Śrīkhol; Mardal; Mṛdaṅga; The Membranophone instrument, that maintains tāla of Bengal's Kīrtana form of songs [See : Vādya]

Khoc (खोँच)—(Hi. Khocī=one entering another) Kan; Sparśa; Bhuṣikā. Touch of another rāga. A piece of composition depicting speciality of a rāga.

Khoṭi (खोँटि)—Kīlaka; Kān. Piece of wood etc., suitable for binding string and is attached or tied to the string-instrument. Peg.

Khyāl (ख्याल)—Khayāl style of gīti. [See : Kheyāl]

GA (ग)

Ga (ग)—Abridged letter implying the word guru; Two mātrā. Shortened form of

Gāndhāra svara. Brief name of Śuddha-gāndhāra of Karṇāṭaka system, used in framing 72 melas.

Gaoḍ (गौड़)—Due to differences in pronounciation of the word gaud, experts have prescribed methods to interpret variation of rāga related to the same, e.g.—Gauḍ-mallār Gaoḍ-malhār, Gauḍ-giri, Gaoḍ-giri.

Gaṅgā-taraṅgiṇī (गङ्गातरङ्गिणी)—The name of an obsolete rāga. The name of a tāla.

Gaṅgā-triveṇī(गङ्गात्रिवेणी)—The name of an obsolete rāga.

Gaj (गज्)—[P. Gaj=stick] Chaḍ, Dhanu (Bow of instruments).

Gaja (गज)—The name of an obsolete tāla.

Gajakrānta (गजक्रान्त)—A particular type of Ṣāḍava Śuddha tāna (Hexatonic orderly note combination). [See : Tāna]

Gajagati (गजगति)—A particular type of chanda (poetic metre).

Gajacchāya (गजच्छाय)—A particular type of Ouḍuva Śuddha tāna. (pentatonic orderly note combination). [See : Tāna]

Gajarā (गजरा)—Pāgḍi; the perimeter of the covering of membranophone instrument; Kunḍalī.

Gajal (गज़ल)—(A. Gazal=love song, lyrical poem) A type of North Indian lightsong.

Gajalīlā (गजलीला)—The name of a tāla. The name of a particular Prabandha (classical composition)

Gañjala (गञ्जल)—The name of a tāla, used in Bengali Kīrtana.

Gaṭṭā (गट्टा)—In membranophone instruments, the wooden bullet shaped pieces used under the leather strips (Choṭ), attached to the drum.

Gaḍ Khemṭā (गड़खेमटा)—The name of a tāla.

Gaḍānhāṭī (गड़ानहाटी)—Gaḍerhāṭī;a particular style of Bengali Kīrtana song [See : Gaḍerhāṭī]

Gaḍerhāṭī (गड़ेरहाटी)—The style of Kīrtana that was introduced in the district of Gaḍerhāṭ in Bengal and is known as Garāṇhāṭī. [See : Gīti-rīti]

Gaṇa (गण)—Collection/assemblage/group. Different arrangements of a group of akṣaras (letters) of chandas (chanda is created by Varṇa (letter) and mātrā). [See : Chanda, Varṇa, Mātrā]

Gaṇa-prakāra (गण प्रकार)—Normally of two types—

1. Varṇagaṇa and 2. Mātrāgaṇa.

1. Varṇagaṇa means chandavaicitrya (variety of chanda) according to laghu-guru (short, long) utterance of three akṣaras (letters).

This is of 8 types—

(a) *Ja-gaṇa*—Gaṇa created by two laghu varṇas (letters) on two sides and guru-varṇa in the centre (◡–◡) e.g.—Maheśa.

(b) *Ta-gana*—Gaṇa created by 3rd laghu varṇa placed after two guru varṇas; e.g.—Deveśa. (-- ◡).

(c) *Na-gaṇa*—Gaṇa created by three laghu varṇas (◡ ◡ ◡) e.g.—Vijaya.

(d) *Bha-gaṇa*—Gaṇa created by one guru varṇa followed by two laghu varṇas (–◡ ◡) e.g.—Āsana.

(e) *Ma-gaṇa*—Gaṇa created by three guru varṇas (– – –) ; e.g.—Deśākhyā.

(f) *Ya-gaṇa*—One laghu varṇa, followed by two guru varṇas (◡ – –) e.g.—Bhavānī.

(g) *Ra-gaṇa*—Gaṇa created by two guru varṇas on two sides and laghu varṇa in the centre (–◡–) e.g.—Mālavī.

(h) *Sa-gaṇa*—Gaṇa created by two laghu varṇas followed by one guru varṇa (--◡); e.g.—Lalitā.

2. Mātrā-gaṇa implies different number of guru mātrā or combination of guru and laghu mātrā (beats) creating variety of chanda (rhythm). These are 5 kinds,–

(a) *Ca-gaṇa*—Gaṇa created by two guru mātrā; e.g. 2+2 [Ancient sign S S]

(b) *Cha-gaṇa*—Gaṇa created by three guru

Mātrās; e.g. 2+2+2 [Ancient sign—S S S]
(c) *Ta-gaṇa*—Gaṇa created by one guru and one laghu mātrā; e.g.—2+1. [Ancient sign— S 1]
(d) *Da-gaṇa*—Gaṇa created by one guru mātrā; e.g.—2. [Ancient sign-S]
(e) *Pa-gaṇa*—Gaṇa created by two guru and one laghu mātrā; e.g.—2+2+1. [Ancient sign-S S 1]

In mātrā-gaṇa, applying guru and laghu mātrās, chandas such as Dvivarṇachanda, Trivarṇa-chanda and Caturvarṇa chanda i.e., by creating more chandas of two, three and four akṣaras three more mātrā gaṇas are available. Names of these are —

1. Atyuktā or Rati-gaṇa, 2. Madhyābhavā or Kāma-gaṇa, 3. Pratiṣthā or Bāṇa-gaṇa.

1. *Rati-gaṇa*—Mātrā-gaṇa composed of two varṇas; e.g.— 2, 2 | 1, 2 | 2, 1 | 1,1 |. [Ancient sign- S S | 1 S | S 1 | 1 1 |].
2. *Kāma-gaṇa*—Mātrā-gaṇa composed of three varṇas; e.g.—2, 2, 2 | 1, 2, 2 | 2, 1, 2 | 1, 1, 2 | 2, 2,1 | 1, 2, 1 | 2, 1, 1 | 1, 1, 1 |. [Ancient sign—S S S | I S S | S I S | I I S | S S I | I S I | S I I | III].
3. *Bāṇa-gaṇa*—Mātrā-gaṇa composed of four varṇas; e.g.—2, 2, 2, 2 | 1, 2, 2, 2 | 2, 1, 2, 2 | 1, 1, 2, 2 | 2, 2, 1, 2 | 1, 2, 1, 2 | 2, 1, 1, 2 | 1, 1, 1, 2 | 2, 2, 2, 1 | 1, 2, 2, 1 | 2, 1, 2, 1 | 1, 1, 2, 1 | 2, 2, 1, 1 | 1, 2, 1, 1 | 2, 1, 1, 1 | 1, 1, 1, 1 | [Ancient sign—S S S S | I S S S | S I S S | I I S S | S S I S | I S I S | S I I S | I I I S | S S S I | I S S I | S I S I | I I S I | S S I I | I S I I | S I I I | I I I I].

Gaṇa-gīti (गणगीति)—A particular type of Vedic song. Many people singing together.

Gaṇa-Saṅgīta (गणसङ्गीत)—From Marxist point of view, it is the song of the proletariat or the penniless down trodden; the theme of these songs are-freedom from slavery of capitalism and victory of the proletariat over bourgeois.

Gaṇeśa (गणेश)—The name of a tāla.

Gaṇailā (गणैला)—A particular variety of Elā prabandha (ancient classical composition) [See : Prabandha]

Gaṇḍakī (गण्डकी)—The name of an obsolete tāla.

Gat (गत्)—[Gīti-gata]—Playing of nibaddha, i.e. composition, bound by tāla, pada, etc., by string and wind instruments; the act of playing nirgīta, i.e. dry, lyric less composition with tāla and tuk (stanza) by string and wind instruments. In ancient times, string instruments etc. used to be under the influence of gīti (song) and hence, followed the characteristics of vocal song and expressed itself through Sargam or da, ra, etc.; later on, playing nirgīta having become more important, it developed its own style, and the act of playing has come to be known as gat. Probably, there is some connection with Gīta-gata's 'gat' or gīta of nirgīta, in naming gat.

The act of playing by demonstrating tāla-laya-chanda [Trigata], after the style of vocal song, by membranophone instruments; movements, full of chanda, in which the bols or syllables are composed of uneven varṇas (letters) and are different from the varṇas of ṭhekā (normal composition of any tāla).

On idiophone instruments gāna type of composition is played. [Gat is played on Jaltaraṅg type of instruments]. (Instruments like Kāṁsya-tāla etc. are used for maintaining tāla, but it will perheps not be erroneous to call clever expression of chandas by these instrument as Gat).

Varieties of poses of Kathak dance expressing emotions through gīta are guided by dance movements [Nartana-gati means Javatva (fast movement) and Sthiratā (stability, steadiness), which are applied judiciously, to express inner emotions. Probably from the word 'Gati', the word 'gat' of Kathak-nṛtta has originated.]

(Relation between gat of membranophone

instruments and 'gat' of trigata is not close, but even then, chances of the second one originating from the first one is quite possible).

Gat-er-prakāra (गत् एर प्रकार)—Varieties of 'gat'. Different types of 'gats' are played on sitar type of string instruments which are capable of playing gats, and these are called, varieties of 'gat'. Gat is generally of 4 varieties; e.g.—

(1) Amīrkhānī, (2) Firozkhānī, (3) Masīdkhānī, (4) Razākhānī [Apart from these, one variety of gat called Pachāo of Senīgharānā is also available].

Gatkārī (गत्कारी)—To play gat; To play gats on sitār etc. elaborately and beautifully. In solo percussion performance, there are various gats.

Gat-toḍā (गत्तोड़ा)—Playing pieces, which are bound by tāla and tuk and also application of tānas in fast movement on string and wind instruments, such as sitar, flute, etc.

Gat-paran (गत् परन)—Calan (movement, style). Guthāo-bol of Pakhāvaj. Long bols (syllables) composed of many simple and complicated compositions, arranged in an orderly manner, played on tabla type of membranophone instruments. [See : Guthāo]

Gata 1 (गत)—Āroha (ascendance).

Gata 2 (गत)—Character of instruments; ancient style of playing an instrument, following gīta/vocal style. This used to be of three kinds; e.g.— (1) Tatva, (2) Anugata, and (3) Ogha [See : Trigata]

Gati 1 (गति)—To express the mātrās as single units jointly or in divided manner, keeping laya (tempo) unchanged; e.g.— 1+1+1+1=4 mātrās (beats) either in this manner, or 2+2=4, or 1/2+1/2+1/2+1/2 +1/2+1/2+1/2+1/2=4, etc., expressed in these various manners. Gati of laya (movement of tempo) are of many kinds; e.g.—(1) Sama or Barābar i.e., equal/exact. Parimāṇa or māna, i.e.—measure or value of each mātrā remains unchanged throughout; the unchanged state of gati of each mātrā of the laya, in which tāla commences. [When 80 mātrās are uttered in one minute, this style of utterance is considered as 'Sthir' state i.e., steady state.]

(2) *Ardha gati*—Expression of 16 mātrās of laya in 8 mātrās.

(3) *Ardhārdha gati*—Expression of 16 mātrās of laya in 4 mātrās. [If Barābar laya is taken as madhya laya (normal laya), then (2) and (3) would be vilamvita (slow) and kākapada or ati-vilamvita (very slow) respectively. (Madhya= medium, Vilamvita=slow, Kākapada= extra-slow)]

(4) *Āḍī*—Expression of 16 mātrās of laya in 12 mātrās.

(5) *Kuāḍī*—Expression of 16 mātrās of laya in 20 mātrās. As per another opinion, expression of 16 mātrās of laya in 7, 9 or 28 mātrās. According to players, in Kuāḍī, Barābar gati is sometimes mixed with double, sometimes with three times and four times gatis.

(6) *Deḍī*—Expression of 16 mātrās of laya in 24 mātrās.

(7) *Biāḍī*—Expression of 16 mātrās of laya in 28 mātrās. In other opinion, expression of 16 mātrās in 9, 7, or 20 mātrās. Some players opine, that there is no difference between Biāḍī and Kuāḍī. [Biāḍī is also mentioned as Biḍaḍī, Baḍāḍī, Baḍāḍ, Birāḍī, etc.].

(8) *Dviguṇ or dun* (double)—The expression of 16 mātrās of laya in 32 mātrās.

(9) *Alpat or Mahābiāḍī*—Expression of 16 mātrās of laya in 36 mātrās.

(10) *Par-āḍī or Parāḍī*—Expression of 16 mātrās of laya in 44 mātrās.

(11) *Teguṇ*—Tigun (three times)—Expression of 16 mātrās of laya in 48 mātrās. It is called Tinguṇ and by mistake Tedun.

(12) *Cauguṇ* (four times)—Expression of 16 mātrās of laya in 64 mātrās. Some call it caudun by mistake.

(13) *Pardun*—Expression of 16 mātrās of laya in 128 mātrās. Its other name is Caudun. Some call it Cauguṇ.

(14) *Sulf*—Expression of 16 mātrās of laya in 256 mātrās. In another opinion, any gati above 8 times is Sulf gati.

Gati 2 (गति)—Style of motion/movement in dance. This gati is of many kinds, e.g.—

(1) Bhānu or Bhānavī gati,
(2) Mīna or Mainavī gati,
(3) Gaja or Gajagāminī gati,
(4) Turaṅga or Taraṅgiṇī gati,
(5) Haṁsa or Haṁsinī gati,
(6) Mṛga or Mṛgī gati,
(7) Khañjanī or Khañjarīṭī gati,
(8) Mayūr or Māyūrī gati,
(9) Tittirī gati
(10) Kukkuṭī gati,
(11) Lāvī gati.

Gati 3 (गति)—Production of alaṅkāra, gamaka, etc. from a flute for demonstrating variety by blowing and by finger movement. [See : Vaṁśa gati]

Gati 4 (गति)— Akṣara-kāla, speciality of Tāla-jāti of Karṇāṭaka system. [See : Akṣara kāla]

Gatir prakṛti (गतिर प्रकृति) (nature of movement)—These are of two types; e.g.— (1) Javatva, (2) Sthiratā.

Gati-vṛtti (गतिवृत्ति)—Special style of playing on string-instruments. This style was dependant on the manner of execution of ancient caturvidha-gīti (4 types of gīti). Gativṛtti is of three kinds; e.g.—(1) Citrā, (2) Vṛtti, (3) Dakṣiṇā.

Gadgadita (गद्गदित)—A type of gamaka.

Gaddā (गद्दा)—To soften; to bring down intensity of voice [See : Śuddha alaṅkāra].

Gandhatūrya (गन्धतूर्य)—A type of Dhakkā (membranophone instrument).

Gandharva 1 (गन्धर्व)—The name of an obsolete rāga.

Gandharva 2 (गन्धर्व)—A class of people who were expert in music; Vocalists of Svargaloka, i.e., an ancient land of high altitude situated in northern and north-western Himalayas.

Gandharva 3 (गन्धर्व)—The vocalist who is expert in Gandharva Śāstra (theory of music), Kriyātmaka mārga saṅgīta (practical classical music of religious type) and composing songs.

Gandhinī (गन्धिनी)—The name of an obsolete rāga.

Gabgūki (गब्गूकि)—A type of string instrument.

Gavāmayan (गवामयन)—A particular type of Ṣāḍava śuddha tāna (hexatonic orderly note combination). [See : Tāna]

Gavārhār (गवारहार)—Gwalior-bānī; A particular style of Dhrupada, practised around the vicinity of Gwalior of the middle ages; Govarhār, Gauḍhār, Ganḍār-bānī. [See : Bānī]

Gamaka 1 (गमक)—The ābhoga portion (4th stage) of ālāpa; an obsolete form of a rāga.

Gamaka 2 (गमक)—(a) As per ancient opinion, swaying, swinging of svara. Temporary sliding of svara from its śruti. The style of temporarily slipped svara from its śruti, enhances beauty of a rāga or gīta. The embellishment in which svara slips from its śruti momentarily and then returns to its own place. According to this opinion there are 7 or 15 types of gamaka.

During the Middle ages or Muslim era, a svara's up and down movement was also called gamaka. Attracted, touched, rubbed svara or svaras were also termed as gamaka. According to this opinion number of gamaka was about 80.

Out of these, the famous ones are:—

Agrasvasthāna, Anuhati, Avagharṣaṇa, Ahati, Āndolita, Āsfālana, Āhata, Āhati, Uccatā, Utkṣipta, Udgharṣaṇa, Ullāsita, Kampa or Kampita, Kartarī, Kurula, Kevala or Kaivalya, Khaśita, Gamaka,

Gumphita, Gharṣaṇa, Gyāvita, Ḍhālu, Tārāhata or Uttarāhata, Tiripa, Tribhinna, Dolana, Dvirāhata, Druti, Nijatā, Naimnya or Nāmita, Paratā, Pīḍā, Punahsvasthāna, Pūrvāhata, Prakampita, Pratihati, Plāvita or Pluti, Valli or Valita, Vikarṣa or Vikarṣaṇa, Miśra or Miśrita, Mukulita, Muṭṭeya, Mudra or Mudrita, Mūrcchanā, Līna, Śānta, Sannivisṭa, Suḍhālu, Sparśa, Sphālana, Sphūrita, Hatāhata, Humfita, Huṁkṛta.

Some of the names that are corruptions have not been included with these; these are,—Asthita, Khādata, Turata, Nisuthāna, Vāymī, Suthāna, Sūt.

Some names of gamakas are available in Senī or Senīā Gharānā (music tradition of Tansen) but details of all these are not available. It is said that these were in use long ago. The names are,—Atharat, Andāhat, Āndolit, Āhat, Okharsuthān, Okhareśan, Kartarī, Khareśan, Khādat, Ganpat, Tirap, Durāhat, Dhāl, Nimni, Nisuthān, Prahata, Dhruvāhata, Madrā, Sānt, Sūt, Suthān and Humphita.

The above mentioned names most probably are the gharāṇā-pronunciation of the following names: Uttarāhata, Anuhati, Āndolita, Āhata, Agrasvasthāna, Ākarṣaṇa, Kartarī, Gharṣaṇa, ?, Gumphhita, Tiripa, Dvirāhata, Ḍhālu, Naimnya, ?, ?, Pūrvāhata, Mudrā, Śanta, Sūt, Svasthāna and Humphita.

[Apart from these, there are three more types of gamakas, Kaṭhina, Mṛdu and Śama, which have not been mentioned above. Actually, there are no characteristics of gamaka in these. But still, these are being discussed, because these can be brought under the category of gamaka by adding swing in them].

(b) According to modern theory, single or mixed swaying in one to four svaras. It is a kind of embellishment or style of uttering svara, in which the svara slips from its śruti temporarily. If any other svara is attached to it— in the upper side, three successive svaras can be used with it. In that case, the second svara is used to give prominence to the main svara. Even in gamakas consisting of three or four svaras, one acts as the main svara, while others help it to become distinctive.

(Gamaka enriched with more than four svaras, helps to create gamaka-ālāpa, gamaka-joḍa or gamaka-tāna).

Modern gamaka-embellishment is of 5 kinds, e.g.—Āndolita, Kampita, Khatkā or Gadgadita or Zamzamā, Murkī and Sphurita. (Some call Sphurita as Jhaṭkā-gamaka and count Khaṭkā and Murkī gamaka under that.)

(c) According to Karṇātaka system, the inclination of svara to slip from its place due to swinging or striking is called gamaka. At present these are of ten kinds; e.g.—Avarohaṇam, Āndolitam, Ārohaṇam, Āhatam, Kampitam, Ḍālu, Tripuścam, Pratyāhatam, Mūrcchanā and Sphuritam.

Gamaka-prakāra gulir Vyākhyā (Description of the gamakas) (गमकप्रकार गुलिर व्याख्या)—In the ancient days string-instruments were used in abundance to demonstrate gamaka. For that reason almost all the ancient gamakas are described through string-instruments.

(A)

1. *Agrasvasthāna*—The act of moving to the previous svara and return back to original place in one stroke.
2. *Anuhati*—The act of producing swinging towards lower notes and return to original place by one stroke of nail.
3. *Avagharṣaṇa*—Act of rubbing towards lower notes.
4. *Ahati*—To produce deep sound with the left hand movement without any stroke.
5. *Ākarṣaṇa*—To reach out near the next svara from a lower note by pulling the string without cessation of swinging.
6. *Āndolana*—The act of gamaka produced in just one swing.

7. *Āndolita*—Swinging act of svara at the speed of laghu mātrā.
8. *Āsphālana*—Expression of successive ascendance to distant svara in one stroke.
9. *Āhata*—The act of returning to original place after striking the previous svara.
10. *Āhati*—The act of exhibiting another svara from one svara, without any stroke.
11. *Uccatā*—The act of exhibiting third svara from one svara by pulling the string.
12. *Utkṣipta*—The act of gamaka produced by taking the finger off the string and striking again.
13. *Uttarāhatā*—The gamaka kriyā produced by moving on to next svara after striking. [The mention of other name as Tārāhata, is perhaps a writing error.]
14. *Udgharṣaṇa*—Rubbing act towards upperside. [This can be extended upto eighth svara].
15. *Ullāsita*—The act of moving into ascending svaras in a gradual manner.
16. *Kathina*—Act of gamaka by striking svaras in Tāra-sthāna.
17. *Kampa*—Fast kampana (swinging) act of gamaka by striking twice very rapidly on two svaras.
18. *Kampita*—(a) Kampa. (b) Act of gamaka by swinging at a speed not too fast. (c) Act of Kampana (swinging), spread over three saptakas.
19. *Kartarī*—Very fast and continued act of moving the right hand and the middle finger.
20. *Kurula*—gamaka produced by vakra-svara (not straight), enriched by complicated movement with the help of tender and pleasing voice.
21. *Kevala, Kaivalya*—Act of gamaka produced by strokes of right hand, without kampana.
22. *Khaśita*—Fast movement of left hand fingers.
23. *Gamaka*—Act of repeated swaying.
24. *Gumphita*—[See : Humphita]
25. *Gharṣaṇa*—Movement into other svaras even upto eight successive svaras, while attached to a svara.
26. *Cyāvita*—Act of striking with an outburst.
27. *Dhālu*—Act of moving to a svara preceding or following svara with gharṣaṇa.
28. *Tiripa*—Hand movement at the speed of 4 times that of druta. Act of fast gamaka with āvartana (rotation). Fast kampana.
29. *Tribhinna*—Non stop movement within Mandra-Madhya-Tāra saptakas.
30. *Dolana*—Act of returning to its place in one stroke after nearing another svara, through the help of ākarṣana-vikarṣaṇa (pulling towards and outwards).
31. *Dvirāhata*—The act of going twice from one svara to another svara in one stroke.
32. *Druti*—Fast act of Ghāta-pāta (sounded beat) of the right hand.
33. *Nāmita*—Movement in the low notes.
34. *Nijatā*—The act of returning from the next svara after a stroke.
35. *Naimnya*—Act of powerful strokes with the nails or fingers of the right hand towards finger board.
36. *Paratā*—Moving to the next svara after the stroke.
37. *Pīḍā*—Act of returning to the original svara after touching the next svara.
38. *Punah svasthāna*—Act of returning to its own place after moving to next svara, in one stroke.
39. *Pūrvāhata*—Act of moving to the preceding svara after a stroke.
40. *Prakampita*—Repeated kampana (swinging) on one svara.
41. *Pratihati*—The act of returning to its original place with the second stroke, after using kampana in the lower svara with a stroke.
42. *Pratyāhata*—Creating kampana on two svaras in one stroke.

43. *Plāvita*—Act of āndolana in slow speed, equal to three laghu mātrās.
44. *Purti*—Act of movement covering 8 svaras, in one stroke.
45. *Balli, Balita*—Act of swift āndolana of svaras with varied types.
46. *Vikarṣa, Vikarṣaṇa*—The act of pulling the next svara from one svara.
47. *Mudā, Mudrā, Mudrita*—Act of gentle āndolana with the mouth shut.
48. *Mudrā*—Act of touching the next svara having expressed the previous svara after striking the next svara.
49. *Mūrcchanā*—Act of finger movement with kampana over successive svaras, after a stroke.
50. *Mṛdu*—Strike one mandra-svara.
51. *Līna*—Act of āndolana at the speed of druta-mātrā. That stage, when, while moving fast from one svara to another svara in gradual successive manner, sound becomes fainter and fainter till it fades away.
52. *Śama*—Prolonged duration of svara-dhvani; Dam.
53. *Śānta*—Movement from one svara to another svara by gharṣaṇa (rubbing) in one stroke.
54. *Sannivisṭa*—The act of passing from one svara to another.
55. *Sudhālu*—The act of moving to previous or next second or third svara, by the help of gharṣaṇa.
56. *Sparśa*—The act of returning to its own place after striking and quickly touching the next svara.
57. *Sphālana*—Throwing up of the left hand after striking.
58. *Sphurita*—The act of playing two svaras fast in one stroke. To play two successive svaras one after the other by one fast stroke. Act of kampana at a speed, three of four times that of druta. Movement of finger on different svaras with great āndolana swinging.
59. *Hatāhata*—To strike with hand on the next svara, immediately after playing a svara with one stroke. Immediately after striking the former svara, a complete cessation on the next svara is executed.
60. *Humphita*—The pleasant effect with Hum that is produced after striking a svara and then moving to a lower śruti with increased sound intensity and then returning to its own place.
61. *Huṁkṛta*—Humphita. [See : Humphita]
62. *Miśra, Misrita*—Many more beautiful gamakas that are produced by mixing the above mentioned varieties. (These are many in number).

[Though some names of the gamakas are different, similarity in meaning is observed; again, the same gamaka has been seen with different meaning or notation in different books. Even then, all of them are mentioned here].

(B)

1. *Āndolita*—Slow act of swaying of a svara.
2. *Kampita*—Fast act of swaying of a svara.
3. *Khaṭkā*—The successive svaras with kampana, arranged in pairs, with forceful/loud sound, such as—ādi-dvitīya, dvitīya-tṛtīya (first-second, second-third), etc. with the act of moving with loudness.
4. *Murkī*—Complicated act of swaying of three or four successive svaras.
5. *Sphurita*—The intense swaying act resulting from touching the preceding or the following svara after leaving its own śruti.

(C)

1. *Avrohaṇam*—The act of swaying of the successive descending notes. Ś Ni D P M G Ri S.
2. *Āndolitam*—Act of kampana by swaying one svara upto a subsequent svara and suddenly throwing it far with a loud voice. S Ri S PP, S Ri S MM.

3. *Ārohaṇam*—Act of swaying of the upward moving successive svaras. SRi G M P D Ni Ś.
4. *Āhatam*—Ārohana of the orderly arrangement of two svaras, in a successive manner e.g— SRi, Ri G, G M .....
5. *Kampitam*—Fast act of kampana of one svara. GGGG, MMMM.....
6. *Dālu*—Movement to svarāntara in a successive manner keeping one svara [See : Svarāntara] steady. SP SM SG ... .
7. *Tripuścam*—To utter the successive svaras three times. SSS RiRiRi.....
8. *Pratyāhatam*—Descending in an orderly manner with two consecutive svaras taken at a time, S Ni, Ni D etc.
9. *Mūrcchanā*—Gradual ascendance of seven svaras with swaying. According to other opinion, ascendance or descendance of eight svaras with dolana (swaying) SRiGMPDNi RiGMPDNiŚ ... or SRiGMPDNiŚ ŚNiDPMGRiS.
10. *Sphuritam*—Doubling of the successive svaras. SS RiRi GG ... .

Gamaka Śreṇī (गमक श्रेणी)—Two in Karṇāṭaka, e.g.— (1) Rav, (2) Jāru.

(1) Example of Rav gamaka—Sphurita, Tripuśca. [See : Gamaka]

(2) Example of Jāru gamaka—Kampita, Ullasita, Humpita, Āndolita, Vali, Līna. Others are Miśra (mixed) gamaka.

Gamanakriya (गमनक्रिय)—Name of an obsolete rāga.

Gamanapriya (गमनप्रिय)—Name of a particular mela of Karṇāṭaka system.

Gamanaśrama (गमनश्रम)—Mela no. 53. of Karṇāṭaka melas.

Gambhīra tāna (गम्भीर तान)—Particular variety of Karṇāṭaka tāna.

Gambhīra-yukta rāga-nāma (गम्भीर-युक्त राग-नाम)—Rāga nāmes with prefix Gambhīra: Gambhīra-naṭa; Gambhīra-basant, etc..

Gambhīrā (गम्भीरा)—Name of a particular folk-song and folk-dance.

Garvā (गरवा)—Name of a particular gīti of Gujarat. A particular type of dance.

Garrī (गर्री)—Ghaṭa-nṛtya. Name of an obsolete tāla.

Garuḍa (गरुड़)—Name of an obsolete tāla.

Garuḍadhvani (गरुड़ध्वनि)—Name of an obsolete rāga.

Garur duhkher gāna (गरुर दुःखेर गान)—Name of a particular folk music.

Gargar (गर्गर)—Name of a particular Vedic vādya.

Gardan (गर्दन)—The portion of violin (Behālā) where pegs are attached.

Galā (गला)—Voice.

Galādharā (गलाधरा)—(galā-basā, galā-bhāṅgā) Hoarseness of voice. To have distortion in voice.

Gā (गा)—Gāndhāra-svara; Third svara of Indian saptaka (heptad).

Gā-grāma (गा-ग्राम)—Gāndhāra-grāma, an ancient Indian musical scale which was never used in practical music.

Gā mūrcchanā (गा-मूर्च्छना)—The svara mūrcchanā (ascending and descending order of notes) that commences from Gāndhāra (3rd note of the heptad) [See : Mūrcchanā]

Gāon, Gāon, Gāonā (गाअन्, गाओन्, गाओना)—Colloquial version of the word gāna (song).

Gāin, Gāyen (गाइन, गायेन)—Gāyan (singer). Gāyaka (singer). The main singer of music groups of Rāmāyana, etc. [The colloquial word for gāyan–meaning–a singer]

Gāiyye (गाइये)—Gāyaka (singer) [See : Gāyaka]

Gāodī (गाओदी)—A Hindusthānī rāga.

Gāch (गाछ)—The real portion of Bengali Kīrtana song.

Gacher Śakhā-praśhākha (गाछेर शाखा प्रशाखा)—Ākhar, Kāṭān, Parkātān, etc. branches of Bengali Kīrtana.

Gājan (गाजन)—Name of a Bengali folk song.

Gājīrgāna (गाजीर गान)—Name of a Bengali folk song.

Gāḍicakkai (गाडिचक्कइ)—Two long wooden pieces on two sides of finger board of Vīṇā (a stringed instrument), over which layer of wax is applied. The ends of the frets of vīṇā are fixed in the layers of wax.

Gāḍha (गाढ़)—Full voice with natural loudness [See : Śabda-guṇa]

Gātā (गाता)—Gāyaka. [See : Gāyaka]

Gātradaṇḍī (गात्रदण्डी)—Imitating tānas (fast movement of notes) fit for Karṇāṭaka vīṇā, South Indian stringed instrument, by vocal performance with nom tom syllables.

Gātravarṇa (गात्रवर्ण)—A kind of embellishment [See : Alaṅkāra]

Gātravīṇā (गात्रवीणा)—Śārīra vīṇā (notes established on fingers of right hand); Act of singing while indicating signs by fingers of right hand. Voice of the singer.

Gāthaka (गाथक)—Gāyaka. [See : Gāyaka]

Gāthā 1 (गाथा)—Particular codified mantras of vedic era expressed in gāna. Gāna of festivities. A couplet chanted with Vedic notes.

Gāthā 2 (गाथा)—The name of a particular prabandha (ancient classical composition).

Gāthā 3 (गाथा)—Songs of the Cāraṇas (singer class who sing in praise of the king); Song sung in praise.

Gāthika 1(गाथिक)—Vedic songs; Songs consisting of two Vedic svaras.

Gāthika 2 (गाथिक)—Combination of two Vedic svaras.

Gāna 1 (गान)—The common name of Sāmagāna of Vedic era. Common name of the vocal music rendered by the Vedic musicians. [See : Saṅgīta]

Gāna 2 (गान)—Ancient name of Gāndharva gīta.

Gāna 3 (गान)—Deśī gīta (regional classical songs) of Historical age.

Gana 4 (गान)—Tuneful rendering through voice. Combination of lyric and tune. (At the time during Vedic and ancient era, what used to be recitation, was considered as Pāṭhya (recitative), because of the application of high and low pitch of voice. Gradually the pāṭhya became recognised as geya (which is sung) because of change of style in use of voice. Though 'Gai' (गै) meant 'sound', it was being used as 'tune' during that time. For that reason, the word or term Gāna was innovated to indicate the combined mode of the two, i.e., Pāṭhya or language and Geya or tune.

Gāna ṛtu (गानऋतु)— A particular Ṛtu (season) for singing a particular rāga. The discussion about the practice or guidance, of rendering a particular rāga during particular season. [See : Rāga]

Gāna-krama (गानक्रम)—The chronological method of rendering gītabandha, etc..

Gāna-kāla (गानकाल)— Gānabelā, gāna-samaya, meaning time of singing. [See : Rāga]

Gāna-kriyā (गानक्रिया)—Gāna is the act of vistāra (expansion) of rāga. [While presenting a rāga elaborately the common arrangement of svaras or cluster of svaras put together is called gāna-kriyā or varṇa. Here gāna means rāga. In classical Deśī Saṅgīta (regional classical music), the custom of calling a gāna without lyric as rāga, was prevalent].

Gāndharva 1 (गान्धर्व)—Music of the Gandharvas (ancient musician class). Sacred music which was regulated by ancient laws of the Śastras (musical science), form of which could not be changed and used to be learnt under Guru-Śiṣya paramparā (teacher-pupil tradition).

Gāndharva 2 (गान्धर्व)—Ancient music

subsequent to Vedic music. Paurānic name, for the combination of gita, vādya and tāla or saṅgīta (dramatic). Ancient nāṭya or mārga saṅgīta (music of the drama with rigid rules), built up with the combination of svara, tāla and pada, which used to be presented with vocal gīta with the help of instrumental music.

Gāndharva 3 (गान्धर्व)—The musician, who knows both Mārga (ancient music with rigid rules) and Deśī gīta (regional classical song) [See : Gāyaka].

Gāndharva-Veda (गान्धर्व वेद)—Particular subsidiary of Vedas, dealing with music. Fifth Veda concerned with musical rules.

Gāndhāra (गान्धार)—"Ga". Third svara of saptaka (heptad).

Gāndhāra-grāma (गान्धारग्राम)—An ancient Indian musical scale with 'G' as tonic, [See : Grāma].

Gāndhāra-pañcama (गान्धार-पञ्चम)—The name of a particular ancient Indian grāma rāga. Particular janaka (root) Bhāṣā-rāga.

Gāndhāra-pañcamī (गान्धार-पञ्चमी)—The name of a particular vikṛta jāti [See : Jāti]

Gāndhārī (गान्धारी)—The name of an obsolete rāga.

Gāndhārī-yukta-rāga nāma (गान्धारी युक्त रागनाम)—Names of rāgas with the prefix Gāndhāri : Gāndhārī-ṭoḍī, Gāndhārī-pañcama, etc..

Gāndhāra-kapāla (गान्धार कपाल)—A variety of ancient Kapālagīti (mystic songs).

Gāndhārodīcyavā (गान्धारोदीच्यवा)—The name of a vikṛta-jāti. [See : Jāti]

Gāb (गाब)—The black portion on the hide-covering (छावनी) of tablā-class of instruments; Syāhī. Khiran.

Gābgubāgub (गाबगुबागुब)—The name of a particular string instrument keeping rhythm [See : Vādya]

Gāmbhīrī (गाम्भीरी)—The name of an obsolete rāga.

Gāyaka (गायक)—One who is an expert in practical vocal music. Who practises vocal styles. Commonly, any person engaged in vocal music is called a gāyaka. According to this meaning, there are many kinds of gāyakas; e.g.—

(a) Ancient varieties—

(1) Vāggeyakāra, (2) Gāndharva, (3) Svarādi, (4) Padādi, (5) Gāyan.

(1) *Vāggeyakāra*—A lyricist, composer and singer, all in one [See : Vāggeyakāra].

(2) *Gāndharva*—Singer of Mārga and Deśī gīta.

(3) *Svarādi*—Singer of Mārga-gīta (ancient Indian music with rigid rules). [See : Mārga-gīta]

(4) *Padādi*—Singer of Deśī-gīta (regional classical songs)

(5) *Gāyan*—[See : Gāyan]

(b) Varieties during Muslim Era—

(1) Gāyaka, (2) Guṇī, (3) Nāyaka, (4) Gandharva.

(1) *Gāyaka*—One who is expert only in practical music.

(2) *Guṇī*—Highly qualified in practical music and endowed with natural expertise in gīta.

(3) *Nāyaka*—Expert in practical and theoretical music and a musician of Mārga and Deśī Saṅgīta, and a composer.

(4) *Gandharva*—Scholar and an expert in Mārga saṅgīta but inexperienced in Deśī saṅgīta. They were composers also.

Gāyakī (गायकी)—The particular style of singing of a singer or of a singer-gharānā.

[Gāyakī is born out of kāku or style of utterance, speciality in sthāya (phrases which express the characteristics) or svara-vinyāsa (note combination) characteristics of voice throw, use of correct alaṅkāra (ornamentation) suited for bhāva (mood), dam, kham, pravalatā (loudness), durvalatā (softness), prasvana (accents) and pause at the right place or continuity. [See : Dam, Kham]

Gāyana 1 (गायन)—Singer, who is expert in tune and gīta, possesses a pleasant voice, knowledgeable in mukha-cāla, proficient in Deśī and Jāti-rāga, experienced in the subject of Prabandha, has a voice that reaches three sthānas, is an expert in using the art of voice culture and is proficient in the practical side of singing.

(a) Gāyana-goṣṭhī (group of singers)—

(1) *Uttama*—Endowed with all the good qualities.

(2) *Madhyama*—Who donot possess all the good qualities.

(3) *Adhama*—Who have some faults.

(b) Gāyana bheda (Type of singers)—Five types, e.g.—

(1) *Śikṣākāra*—Who can become an expert by learning many subjects at the same time.

(2) *Anukāra*—Who is very clever in imitating others' styles.

(3) *Rasika*—Who can imbibe rasa in song and enjoy fully the rasa of others' songs.

(4) *Rañjaka*—Who has the ability to allure the audience.

(5) *Bhābuka*—Who has the ability to read the mind of the audience and sing accordingly; who has a mind rich with bhāva to make even a dry subject intere-sting.

(c) Gāyana-Śreṇī (class of singer)—Six types, e.g.—

(1) *Ālapti-gāyana*—One who is able to express ālapti (ancient ālāpa)-portion more beautifully than the gāna (musical composition).

(2) *Rūpaka-gāyana*—One who is able to express gāna more beautifully than ālapti.

(3) *Caupaṭa*—One who is able to present effortlessly Śuddha and Chāyālaga nibaddha-gīta (tāla bound composition), along with ālapti.

(4) *Bitāla*—One who, due to inborn qualities, is able to exhibit styles of different countries effortessly, during presentation of gāna.

(5) *Vibandha*—One who is capable of displaying different skills of voice modulation.

(6) *Miśra*—One who is expert in using influence and likeness of other rāgas in a rāga faultlessly.

(d) Gāyana, varieties, as per number—

(1) *Ekala*—One who sings alone. Solo.

(2) *Yamala*—One who sings, taking some one with him.

(3) *Vṛnda*—One who sings with vṛnda, meaning, many singers and instrumentalists.

Gāyana 2 (गायन)—Now a days, according to many in North India, gāyana means gāna. In Karṇātaka system, by 'gāyanam' it is meant, gāna, or to teach gāna.

Gāyana-guṇa (गायन-गुण) Qualities of singer—A superior singer possesses many attributes; these attributes, used as adjectives, are called gāyana-guṇa. The following are examples of those who possess those attributes. If a gāyana is uttama, (very good) the attributes that would adorn him, are enlisted below:

(A)

(1) *Hṛdyaśabda*—With sweet voice.

(2) *Suśārīra*—Ability to depict rāga through natural instinct.

(3) *Graha-mokṣa-vicakṣaṇa*—One who possesses definite and fine knowledge about the svaras from which the gāna will start and conclude, and in what manner.

(4) *Rāga-rāgāṅgādi-kovid*—One who is experienced about the usage of Jāti-rāgas and Deśī-rāgas [Rāgāṅga, Bhāṣāṅga, Kriyāṅga, Upāṅga, rāgas]

(5) *Prabandhagāna-niṣṇāta*—One who is learned in the subject of Nibaddha-gīta (tāla bound compositions).

(6) *Vividha-ālapti-tatvavit*—One who is closely acquainted with the theories of all kinds of ālapti. [See : Ālapti]

(7) One who can perform gamakas of all varieties and of all sthānas, effortlessly.

(8) *Āyattakaṇṭha*—One who is capable of

manoeuvering his voice according to wish.

(9) *Tālajña*—One who is conversant with all varieties of tāla.

(10) *Sābadhāna*—One who has definite knowledge about Śruti-sthāna.

(11) *Jitaśrama*—One who does not feel tired even after singing for long hours.

(12) *Śuddha-chāyālagābhijña*—One who is an expert on Śuddha-sūḍā, etc. and Sālaga-sūḍa, etc. prabandhas.

(13) *Sarvakākuviśeṣvit*—One who has expert knowledge on different styles of voice and other Kākus.

(14) *Aneka-sthāya-sañcāra*—One who is very knowledgeable about using innumerable sthāyas.

(15) *Sarvadoṣa-vivarjita*—One who is free from all faults pertaining to gāna.

(16) *Kriyāpara*—One who is always busy practising in the actual act or achieving perfection in performance.

(17) *Yukta-laya*—One who is knowledgeable in the subject of laya.

(18) *Sughaṭa*—One who displays different aṅgas of gāna keeping an eye on rañjakatā (colourfulness).

(19) *Dhāraṇānvita*—One who possesses a deep voice.

(20) *Sphurjanirjavana*—One who can bring in, sometimes speed, sometimes intensity, sometimes softness, sweetness in gāna, by controlling breathing.

(21) *Hārirahahkṛt*—One who can sing gānas with captivating movement.

(22) *Bhajanoddhura*—One who can unfold the pleasing aspects of a rāga in a beautiful style in the atmosphere of normal convention.

(23) *Susampradāya*—One who has received training from a very wise guru.

(B)

In other opinion—

(1) Mṛṣṭadhvani, (2) Suśārīra, (3) Nānā rāga-prabhedavit, (4) Nānā māna-layopeta tālajña, (5) Tristhānasparśi-gamake anāyāsalasadgati, (6) Prabandhagāna kuśala, (7) Sābadhāna, (8) Kriyāpara, (9) Āyattakaṇṭha, (10) Sthāyatta, (11) Nirdoṣa, (12) Dharaṇānvita.

With these, some more have been added in the modern times—(13) Abhyāsa-śīla, (14) Ālapti-kovid, (15) Jitaśrama, (16) Graha-mokṣavit, (17) Susampradāya, (18) Sughaṭa, (19) Prabhūta prabithānvita, (20) Śrotṛcitt-ānurañjaka, (21) Sarva-kākuviśeṣavit, (22)Ślakṣṇa-susnigdha-madhura-gīta kuśala, (23) Nirgarvī.

Gāyana doṣa (गायन दोष)—Some undesirable faults associated with a singer for which he becomes blamable. [These faults have been mentioned as adjectives of a singer] Example:

(1) *Sandaṣṭa*—Who sings with teeth pressed or by rubbing teeth against teeth.

(2) *Udghuṣṭa*—One who sings with an insipid and loud voice.

(3) *Sutkāri*—One who makes sound like whistling while breathing.

(4) *Bhīta*—One who sings with fear.

(5) *Śaṅkita*—One who tries to finish the gāna quickly, i.e. in a hurry.

(6) *Kampita*—One whose voice trembles.

(7) *Karālī*—One who sings with a wide open mouth.

(8) *Vikala*—One who applies śruti incorrectly.

(9) *Kākī*—One whose voice is as harsh as that of a crow.

(10) *Vitāla*—One who goes out of tāla while singing.

(11) *Karabha*—One who sings with chin stretched upwards.

(12) *Udbhaṭa, Ūdvaḍa*—One who sings with a trembling and distorted voice like that of a goat.

(13) *Jhomvaka*—One whose veins of forehead, face and chin swell up, while singing.

(14) *Tumvakī*—One whose cheeks swell up while singing.
(15) *Vakrī*—One who sings with neck swinging.
(16) *Prasārī*—One who unnecessarily sings prolonged gāna with limbs spreading out.
(17) *Vinimīlaka*—One who sings with eyes closed.
(18) *Virasa*—One who has no rasa in his singing.
(19) *Apasvara*—One who uses forbidden and abandoned svaras in his gāna.
(20) *Avyakta*—One whose voice is jumbled and utterance not clear.
(21) *Sthāna bhraṣṭa*—One whose voice does not reach correctly in mandra, madhya and tāra sthānas.
(22) *Avyāvasthita*—One who does not adhere to sequence of sthāna.
(23) *Miśraka*—One who mixes many rāgas while singing one rāga; uses Chāyālaga-rāgas with Śuddha-rāgas.
(24) *Anavadhāna*—One who is careless and inattentive in application of Sthāya and gamaka, etc., i.e. judicious svara arrangement appropriate for the rāga.
(25) *Sānunāsika*—One who sings with a nasal tone.
(26) *Vimanā*—One who is absent minded during singing.
(27) *Cālaka*—One who moves his hands while singing.
(28) *Dol*—One who sings swaying his head.
(29) *Eka-dṛṣṭi*—One who keeps his glance steady on one side all the time while singing.
(30) *Ūrdhagāyī*—One who sings while keeping his glance upwards.
(31) *Pāpada*—One who is inexperienced in rāga and tāla.
(32) *Śāvaka*—One who does not know the meaning of the gāna.

Gāyīn (गायीन)—Gāna; Gāon; Gāonā.

Gāyen (गायेन)—A singer. [See : Gāin]

Gārā (गारा)—Name of a particular rāga.

Gārā-yukta rāga-nāma (गारा युक्त रागनाम)—Rāga names with gārā—Gārā-kānarā, Gārā-khāmbāja, Gārā-bāgīśvarī, Gārā-bhairavī, etc..

Gārugī (गारुगी)—Name of an ancient Deśī tāla.

Gâs (गाँस)—Application of clusters of svaras in a twisted and novel way.

Giṭkirī (गिटकिरी)—Simple murkī-gamaka (an embellishment) made of three successive svaras, e.g.—Ni SRiS. Fast and swinging, mixed arrangement made of successive svaras. Another name of Murkī. [See : Murkī]

Girpat (गिरपत्)—Biḍāra. Deviation from successive order.

Girijā (गिरिजा)—Name of an obsolete rāga.

Giṣṇa (गिष्ण)—Gāyaka (singer).

Gīta 1 (गीत)—Gāna; Rāga composition with lyric; Aristocratic gāna (classical) based on language, rāga and tāla. Common name of vocal music, common name of Mārga and Deśī vocal music. [Here, vocal music also includes music of string and wind instruments].

Gīta 2 (गीत)—Term, used for Gāndharva vocal music during Paurānic age. The varieties of Gīta 2:—14 varieties of Gāndharva gīta, e.g.— (1) Madraka, (2) Aparāntaka, (3) Ullopyaka, (4) Prakarī, (5) Oveṇaka, (6) Robindaka, (7) Uttara, (8) Chandaka, (9) Āsārita, (10) Vardhamāna, (11) Pāṇika, (12) Ṛk, (13) Gāthā, (14) Sāma. [First 7 varieties are called Gītaka. Last 7 were added during later age, and together, these are called Prakaraṇa-gīta].

Gīta 3 (गीत)—Name of a particular variety or style of modern nibaddha-gīta (time and rhythm bound songs).

Gīta 4 (गीत)—Sālaga-sūḍa prabandha. [See : Prabandha].

Gīta 5 (गीत)—Karṇātaka gīta (South Indian songs) or gītam; Simple lakṣaṇa-gīta (lyric

of classical songs expressing the characteristics of rāga or gāna with lyric), appropriate for learners of Karṇāṭaka Saṅgīta. This is of two kinds: (1) Lakṣaṇa gīta, (2) Lakṣya-gīta, e.g.—Sādhāraṇa-gīta, Sāmānya-gīta, Sañcārī-gīta and Stuti-gīta, to be sung after Svarāvalī.

Gīta 6 (गीत)—Modern Kāvya-gīta (poetic songs), which have been composed by poets of Hindi language and are sung in modern tune.

Gīta 7 (गीत)—Those songs bound by svara-tāla, sung by Nartakīs (dancing girls) along with their dances.

Gīta-Khaṇḍa (गीतखण्ड)—Vidārī; Tuk. (Lyrical part).

Gīta-guṇa (गीतगुण)—Such excellent elements in the character of music, presence of which make it an object of extreme enjoyment. These are ten (10) types. e.g.—

(1) *Vyākta*— A gīta which is very distinct by its excellent utterance style, conforming to the meaning of padas which are related to bhāṣā (language) and mātu (subject).

(2) *Pūrṇa*—A gīta, which is faultless through the application of balanced use of śruti (microtone), svara (tone), chanda (rhythm) and pada (lyric).

(3) *Prasanna*—A gīta, which expresses the meaning clearly through fearless and inertialess voice.

(4) *Sukumāra*—A gīta, which is presented gracefully with a pleasant voice.

(5) *Alaṅkṛta*—A gīta, in which svaras of all the three saptakas are applied correctly.

(6) *Sama*—A gīta, in which varṇa (movements) and laya (tempo) are applied correctly.

(7) *Rakta, or, Surakta*—A gīta, which becomes attractive with the accompaniment of vīṇā and flute with voice.

(8) *Ślakṣṇa*—A gīta, in which svaras of various sthānas (octaves) and various layas (tempo) are expressed effortlessly in a pleasing and smooth manner.

(9) *Vikruṣṭa, Vikṛṣṭa*—A gīta, which maintains its colourfulness (charm) even though uttered in sharp and loud voice.

(10) *Madhura*—A gīta, which is very elegant and fascinating.

Gīta-doṣa (गीतदोष)—Those faults, which do not allow gīta to be pleasing to hear or are contrary to śāstras (theories). These are of ten kinds; e.g.—

(1) *Loka-duṣṭa*—That which is improper by the judgement of common man.

(2) *Śāstra-duṣṭa*—That which is non-Śāstrīya or contrary to Śāstras (theories).

(3) *Śruti-virodhī*—That which is harsh to hear and out of tune.

(4) *Kāla-virodhī*—Which is presented at a forbidden time, which is out of laya (tempo).

(5) *Punarukta*—In which, same arrangement of svaras is repreated again and again.

(6) *Kalā vāhya*—That application, which is not artistic, which break the accepted rules of the art of music.

(7) *Gatakrama*—In which orderly sequence is violated.

(8) *Apārthaka*—In which the meaning is distorted.

(9) *Grāmya*—That which is corrupted by vulgarity. Obscene/vulgar, which follow folk-customs.

(10) *Sandigdha*—In which, there is scope for narrations of rāga and also arrangements, for bhāṣā (language)-akṣara (letters), etc., in music application.

Gīta-prakāra (गीत-प्रकार)—According to ancient glossary there are two types of gīta; e.g.—

(1) *Gātra-gīta*—Vocal music.

(2) *Yantra-gīta*—Gat; playing of Vīṇā, Veṇu, etc..

Gīta-bandha (गीतबन्ध)—The modern name

for ancient Nibaddha-gīta, called 'Prabandha'. (Now-a-days, the term Prabandha is generally used to mean essay, written article.)

In songs also, in North and South India, it is used to mean a particular paddhati (method). For all these reasons, in order to specify 'Nibaddha-gīta (tāla bound songs), 'Gīta-bandha' word is used, instead of 'Prabandha' (classical composition). In modern times the word 'Nibandha' is accepted as the Indian equivalent of essay. [See : Gīta-rīti]

Gīta-bheda (गीतभेद)—Differences in character of gāna (song). These are of two kinds; e.g.—(a) (i) Mārga or Gandharva gīta and (ii) Deśī gīta. // (b) (i) Gīta and (ii) Gāna. (In ancient times, all kinds of vocal-music used to be called 'gāna'. Later on, the word 'Gīta' came into use. Then, the word was not much used in Gāndharva. In future, if both the words are desired to be used, the word 'Gīta' may be applied mainly in Gāndharva, while Gāna in Deśī). // (c) (i) Anibaddha (songs not bound by tāla) and (ii) Nibaddha (songs bound by tāla).

Gīta-rīti (गीत-रीति)—Gāna (songs) with different methods or styles; variety of gāna regulated by many systems; many regional Deśī anibaddha and nibaddha gānas or gīta-bandhas. Any type of vocal-music that has its own characteristics. According to the last mentioned opinion, Gīta-rīti, may be arranged in five divisions; e.g.—

(1) Vedic [See : Veda], (2) Gāndharva (ancient Indian scientific music), (3) Deśī (regional classical), (4) Loka (folk) and (5) Ādima (tribal).

Gāndharva gīta-rīti has two divisions—(a) Gāndharva and (b) Mārga or nāṭyarīti (style of drama).

(a) In the Pauranic age, lyric or pada and tāla were predominant in Gāndharva. Thereafter, prominence of svara was established. So, at first its gīta-rīti were (i) Brahma-gīta– Kapela, Kambala, etc., (ii) Caturdaśa gīta, (iii) Māgadhī, Ardhamāgadhī, Sambhāvitā, Pṛthulā, (four kinds of gīti). Later on, (iv) Śuddhā, Bhinnā, Gauḍī, Besarā, Sādhāraṇī, and still later on, (v) Bhāṣā, Vibhāṣā and with Antarabhāṣā, eight-gītis (Aṣṭa-gīti)

(b) (1)There were five gītis in Mārga or nāṭya-gīti,—Māgadhī, Ardhamāgadhī, Sambhāvitā, Pṛthula and Dhruvā. (2) Later, five gītis—Śuddhā, Bhinnā, etc., which were encompassed in svara, were applied to Nāṭaka. (3) The meaning of Deśī was what the Vāggeyakāra (composers), Gāyans (Gāyakas), etc. had been making prevalent and were still doing so at different places. In actual fact what is not Ādima (tribal), Loka (folk) and Gāndharva (ancient classical), is Deśī. That which does not have rigid norms of Gāndharva, but at its basis there is individual creative faculty, high mental attitude, novel imagination, that is Deśī. In ancient days all kinds of gīta, from classical to beautiful, were called Deśī. [See : Deśī]. (At present, instead of using Deśī, terms like Abhijāta or classical, Sugama or light, etc. are being applied). Deśī gīti-rīti are of two kinds,— (a) Abhijāta, Uccāṅga, Classical—in which binding of śāstras or grammar of lakṣaṇas (characteristics) is strong enough, yet lakṣya, meaning rules of application are placed above śāstras; and (b) Laukika, Deśika—although they are regional gānas they have established themselves as gīta born out of culture by adopting rules of classical music in some measure. [See : Laukika]. Loka means what was created or still being created by regional people devoted to gita and having contemplation, for individual people or group of people who are uneducated but clever. [See : Loka]

Loka gīta-rīti (folk song style) is of three types,—

(a) *Loka*—which has been created by minor alteration and polishing of ādima-gīta (primitive song) but in which group singing is still prevalent and number of svaras used are not more than five.

(b) *Grāmya* or *Pallī gīti* (folk style) is that which liberates itself from narrowness by maintaining its speciality while depending on the seven svaras of laukika, and accepting individual identity, also mixing shades of rāga (rāga-chāyā) in the structure; and —

(c) *Deśya*, born out of Loka, which has been evolved out of Pallīgīta with the help of persons, conversant with Deśī norms.

Ādima-Gītas of primary system, created with two to five svaras, in which, those few svaras are recited repeatedly and no inclination is perceptible regarding any change in local specialities in the arrangement of svaras. [See : Loka]

Gīta-rītir udāharaṇa (गीतरीतिर उदाहरण)—Examples of Gīta-rīti (styles of songs)

(1) Vedic Sāmagāna [See : Sāmagāna]

(2) Gāndharva—

(a) *Ṛk*—This Gāndharva gīta starts with Anuṣṭupa chanda (a kind of Vedic poetic metre) and ends with Jagatī chanda (a kind of Vedic poetic metre). Padas (lyrics) used in this gīta (song) are in Vedic language or sometimes in Laukika (non-Vedic) Sanskrit language.

One akṣara (letter) was alloted per mātrā (beat) and this way, the gīta used to be completed in 48 mātrās, and if number of akṣara fell short it used to be replenished with akṣaras of Stobha. [See : Stobha]

(b) *Gāthā*—In this Gāndharva gīta, 4 akṣaras (letters) were used per mātrā (beat); thus, the gīta (song) used to be completed in 128 mātrās. To add Stova (meaningless alphabets to fill in the blanks of beats) was a common practice to fulfil the number of akṣaras. (In later period, Ṛk and Gāthā (Vedic chants or song) used to be presented with the help of Sapta Sāma-aṅga (seven stages of Sāmagāna), with Vidārī, meaning, arranging in different divisions, following the pattern of Sāma-gīta.) [See : Stobha, Vidārī]

(c) *Sāma*—This Gāndharva gīta, comprised of Stobha style, [See : Stobha] divided with intelligence and structured with orderly arrangement of repeated words and beautified with seven aṅgas, used to start with Gāyatrī chanda (Vedic poetic metre) and end with Saṁskṛti chanda (a type of Vedic poetic metre). This gīta had one akṣara (letter) per mātrā (beat) and used to be completed in 96 mātrās. Sāma used to have seven aṅgas (parts) which in character followed the pattern of modern dhātu or tuk (lyrical stanza) in many respects. The names of the aṅgas (parts) were—

(i) *Udgrāha*=Vedic Prastāva of Sāmagāna.

(ii) *Anudgrāha*=Vedic Udgītha of Sāmagāna.

(iii) *Saṁbaddha*=Vedic Pratihāra of Sāmagāna.

(iv) *Dhruvaka*=Vedic Upadrava of Sāmagāna.

(v) *Ābhoga* =Vedic Nidhana of Sāmagāna.

(vi) *Hiṁkāra* and (vii) *Oṅkāra* of Sāmagāna.

The names of other Gāndharva-gītis are—

(d) Pāṇikā, (e) Vardhamānaka, (f) Āsārita, (g) Chandraka, (h) Madraka, (i) Apa-rāntaka, (j) Ullopyaka, (k) Prakarī, (l) Oveṇaka, and (m) Uttara.

[The application of these styles of gītis is extremely complicated and in many cases hard to understand in modern perspective. Since, the general explanation of these, will be of no use to modern gīta (song), only the names are mentioned].

In the later period, Aṣṭagīti (8 songs) was introduced to Gāndharva system, e.g.—

1. *Śuddhā*—In which, svaras are presen-ted in simple, straight and sweet manner.
2. *Bhinnā*—In which, svaras are applied with complicated patterns, alaṅkāras (ornamentation) and pleasing gamakas. [See : Alaṅkāras, Gamaka]
3. *Gauḍī*—In which, svaras are uttered after being enriched with wide-spread sphurita gamakas. [See : Gamaka] and during utterance it assumes a special form by being adorned with 'Ohāṭī'-karma. "Ohāṭi"-karma means, application of mandra-svaras (notes of lower octave) in a pleasant manner with slight tremble and gradual faster movement, placing the chin towards chest. This application can proceed up to Tāra-sthāna (high octave) in Gauḍī-gīti.
4. *Besarā*—In which, svaras express themselves by creating beauty and pleasantness in fast movement through Sthāyī, Ārohī, Avrohī and Sañcārī varṇas. The other name of this style, is Rāga-gīti, i.e., gīti, having adorned with charm. [See : Varṇa]
5. *Sādhāraṇī*—In which, some of the chara-cteristics of the above mentioned four gītas have been mixed. Though its svaras are simple and pleasant, these are studded with alaṅkāras (ornamentation), kāku (articulation), slightly fast gati and yet, soft, sweet and not harsh.

[6. Bhāṣā, 7. Vibhāṣā and 8. Antarabhāṣā—No clear explanations are available about these].

[Kapāla and Kambala (mystic song) gītis can be included under Gāndharva gīta, but due to lack of reference about tāla-rasa, etc., these are mentioned as gīti]

(B) Mārga or Nāṭya gīta—

1. *Māgadhī*—A gīta, in which each Khaṇḍa (part) was complete in three kalās [See : Kalā] and was presented in Gāndharva-tāla, adorned with alaṅkāra (ornamentation), etc. in a successive manner of vilamvita, madhya and druta laya, repeating the padas of the first kalā three times, Exmaple—

(i) De—Va ṁ
(ii) De Vaṁ Ru draṁ
(iii) Devaṁ Rudraṁ Va nde.

[The pada (lyrical words), 'Devaṁ' has been recited three times and the piece Devaṁ Rudraṁ Vande (i), (ii), (iii) has been sung completely in these three kalās.]

2. *Ardhamāgadhī*—That gīta, completed in three Khaṇḍas (parts), of which, half of the pada used in the first kalā of each Khaṇḍa was recited in the Second kalā and half of the excess pada used in second Kalā was repeated again in the third Kalā; Example—

(i) De — Va ṁ
(ii) Vaṁ Ru draṁ—
(iii) draṁ va nde—

or, that gīta-khaṇḍa in which, the pada (lyrical words) used in first Kalā was repeated in madhyalaya (medium tempo) in second kalā and the excess pada used in second kalā was repeated in third Kalā in madhya or druta laya; Example—

(i) De — va ṁ
(ii) De vaṁ Ru draṁ
(iii) Ru draṁ Va nde
or(iii) Ru draṁ Va nde —].

3. *Sambhāvitā*—The gīta in which the number of akṣaras (letters) used in the Kalās was limited [See : Kalā] and attached with guru mātrā [See : mātrā], and, was presented in vilamvita laya (slow tempo); Example—

(i) Bha — ktyā —
(ii) De — va ṁ
(iii) Ru — dra ṁ
(iv) Va — nde —

or, the gīta, in which, every Kalā had four padas (lyrical words) made of guru akṣaras and in which, the two central padas of second kalā were repeated twice to occupy the places of first and fourth padas, thereby abridging gīta-khaṇḍa with regard to limiting number of padas; Example,—

(i) Bhaktyā Devaṁ Rudraṁ Vande
(ii) Devaṁ Devaṁ Rudraṁ Rudraṁ
(iii) Bhaktyā Devaṁ Rudraṁ Vande.

4. *Pṛthulā*—The gīta, which was presented in vilamvita laya (slow tempo) and its each pada (lyrical part) under Kalā was made of many laghu (light) akṣaras (letters); Example,—

(i) Su	ra	na	ta
(ii) Ha	ra	pa	da
(iii) Yu	ga	la	ṁ
(iv) Pra	ṇa	ma	ta.

or, the gīta, in which, there were four padas made of laghu akṣaras in each Kalā, [See : Kalā] and two central padas of the second Kalā were repeated twice, to take up the place of first and fourth padas; Example,—

(i) Suranata harapada Yugalaṁ Praṇamata
(ii) Harapada Harapada Yugalaṁ Yugalaṁ
(iii) Suranata Harapada Yugalaṁ Praṇamata.

5. *Dhruvā*—This gīta style used to be constructed firmly with Vākya (lyric), Varṇa (stages of movement), Laya (tempo), Yati (pause) and Paṇi, [See : Paṇi] portions and a few aṅgas from ancient Prakaraṇa gītas. This style used to be utilised with various chandas (poetical metre) in different scenes of nāṭya (drama) for entry and exit of participants, scene change, change of rasa or to express a specific moment. Dhruvā was always presented in ancient Gāndharva tāla, Gāndharva chanda and varṇa gaṇa (movement based songs) as a nibaddha gīta (tāla bound song). Its language was Sanskrit, half-Sanskrit, Śauraseni and Māgadhī. Dhruvā was used for main-taining consistency with male and female characters, situation and time of nāṭyā (drama). Keeping a semblance with its gati (motion), guru (heavy) or laghu (light), akṣaras (letters) were added. From the very beginning of raising the curtain, to the end of nāṭya, Dhruvā was used in many different ways and used to assume different names. e.g.—

(1) Prāveśikī, (2) Naiṣkrāmīkī, (3) Akṣepikī, (4) Pāsādikī, (5) Āntarā, (6) Utthāpinī, (7) Parivartā, (8) Apakṛṣṭā, (9) Aḍḍitā, (10) Vikṣiptā, (11) Āvasānikī, (12) Śīrṣaka, (13) Uddhatā, (14) Anubandha (15) Druta-vilamvitā, etc.. [See : Dhruvā].

3. **Deśī** (देशी)— (a) Abhijāta, Uccāṅga, (classical) [other name: Rāgasaṅgīta, Mārgī]—It has two parts.

(i) Anibaddha (not bound by tāla and (ii) Nibaddha (bound by tāla)

(i) There is ālāpa in Anibaddha [See : Ālāpa, Ālapti]. Ālāpa may be neutral or mukhabandha (preface) of Dhrupada-gīta. Neutral ālāpa also has evolved out of Ālapti and as such, retains many characteristics of Ālapti. Alapti used to be of many kinds; e.g.—Viṣama or with complicated svara arrangements, Prāñjala or with slight Tirobhāva (disappearance), Akṣara or with words, Anakṣara or with letters such as Ākāra, etc., with tāla, without tāla, Śuddha character or with Śuddha-rāgas and Miśra-character or with Chāyālaya-rāgas. In modern ālāpas also, these characteristics are traceable in different rītis. Though ancient Ālapti was composed of neutral song (Nirapekṣa gāna), whether short Prabandhas (classical composition) were sung after that or not, is not clearly mentioned anywhere. But, application of Akṣiptikā (a short tāla bound composition) after Ālāpa, gives the impression that for fulfilment of Ālapti some small Prabandha used to be sung. Ofcourse, as Ālapti bound by tāla, mentioned in Śāstras, reminds of an Ālapti very much like Rūpakālapti, similarly, in some measure, Ālapti can be visualised as the ending part of Prabandha, like Svara-karaṇa. At the end of modern ālāpa which is rich with vistāra, the rule used to be to perform fast Svara-paraṇa

or Kaṇṭha-paraṇa i.e. Sargam, which was like Svara-karaṇa. [See : The necessary terms].

It was always the custom to perform ancient Sāpekṣa i.e. Prabandha related Ālāpa or Ālapti before gīta; but it is not known upto what extent this Ālapti could be expan-ded. But when one explores Vidārī-vinyāsa (arrangement of Vidārī) of Rūpaka-ālāpa, one realises, that expanse of that Ālapti was limited. In the modern times, 'Sama' type of ālāpa is generally done before Dhrupada and Dhamār gītas, but there is no practice of performing Ālāpa before other gīta-rītis, though there is scope for Ālāpa in Khayāl type of gīta.

Ālāpa, prior to Dhrupada contains Sthāyī, Antarā, Bhoga, Ābhoga, and Sañcārī tuk (stanza). [See : the necessary terms] Sthāyī is performed with a few small and big sections, Antarā is completed in two to three sections, Bhoga and Ābhoga are expressed in one or two sections and lastly, Sañcārī is depicted with gamaka etc., through svara movement of ārohī and avrohī in madhya (medium) and druta (fast) pace. Sometimes Sthāyī is expressed in a few recitations and after that Antarā is depicted fully, followed by Bhoga and Ābhoga in full depiction in madhyalaya. Ālāpa is concluded in Sañcārī with full collective depiction in druta laya.

Ālāpa, prior to Khayāla, is conducted as mentioned above, but from the very beginning use of Murkī, Zamzamā is noticed in the arrangements of Svaras (svaras-vinyāsa). In Khayāl, gamakas used are of light or soft quality, but in small measure. At the end part of Ālāpa, Sañcārī is added with chuṭ and tāna. [See : Ālāpa, Rāga-ālāpanā].

(ii) Other name of Nibaddha-gīta , is Gīta-prabandha, Gīta-bandha in short. There are many kinds of Gīta-bandha. [The ancient Gitabandhas are no more in use, but some names are still available with musicologists. A brief discussion on the ones which are considered to be of use are furnished here with]. Gītabandhas of many kinds may be divided into two categories; e.g—.

(A) Prācīna (ancient) and (B) Ādhunik (modern)

(A) Firstly Prācīna gītabandha may be divided into six classes—(1) Śuddha sūḍa, (2) Ālikrama, (3) Sālaga-sūḍa (4) Viprakīrṇa, (5) Vastu, and (6) Rūpaka. Out of these the ones that are comprehen-sible from modern point of view, are,— (i) Karaṇa, (ii) Kaivāṭa, (iii) Gadya, (iv) Caccarī, (v) Caturaṅga, (vi) Caryā, (vii) Tālārṇava, (viii) Tripathaka, (ix) Tribhaṅgi, (x) Dhvanikuṭṭanī, (xi) Paṇcatāleśvara, (xii) Vīraśrī, (xiii) Rāgaka-damaba, (xiv) Rāhaḍī, (xv) Śrīvilāsa, (xvi) Śrīraṅga, (xvii) Svarārtha.

(i) *Karaṇa*—It is Śuddha sūḍa, i.e. a particular Prabandha which follows the rules of Gāndharva. In this Gītabandha the gāna used to start on a particular note and end on a note which was called Aṁśa, that is the Vādī or the most important svara of the rāga. Its tāla used to consist of 4 mātrās or Rāsa or Ādi-tāla in fast laya of ancient 1 laghumātrā. This Gītabandha used to be performed at the beginning of any auspicious function, invoking good wishes. The speciality of Karaṇa-pra-bandha is that, the name of the composer and nāyaka or the hero, used to be mentioned in the Ābhoga portion. The other speciality is that instead of bhāṣā pada (language) more promi-nence was given to padas with svara-pāṭa-viruda, that is, partiality towards padas having characteristics of Tilānā, Trivaṭ of modern times. There used to be three dhātūs or tuks or stanzas, in Karaṇa—Udgrāha, Dhruva and Ābhoga. Ābhoga used to have bhāṣā-pada (lyric); Udgrāha and

Dhruva used to have sargam or svara, and pāṭa or syllables of instru-ments, and words denoting maṅgala (well wish) or tenna-tena-tom or on few occasions meaningful words were also used. Because of those different types of applications, Karaṇa-prabandha was of 9 types.

(ii) *Kaivāṭa*—Particular Prabandha (classical composition) of Ālikarama class. During later period, it was called Kaivāḍa, Kaivāla, Kāyvāla. Its padas or tuks were composed with pāṭa, meaning syllables of instruments. Mārgatāla was its tāla. During still later period use of sargam was also introduced along with pāṭa. Like Svarārtha-gītabandha, in this gītabandha also, padas created with pāṭākṣara and meaningful padas, expressed beauty of application. Udgrāha dhātu was used as Sthāyī in this gītabandha, but though dhātus were there, there was no hard and fast rule of tāla, etc.. [See : Prabandha, Dhātu, Pāṭa, etc.]

(iii) *Gadya*—Particular Prabandha of Ālikarama class, which was composed of different padas expressing rasa but devoid of chanda and was sung in varied layas.These padas, according to ancient custom and tradition, were offered in praise of gods or deities, with the sound of Oṅkāra. According to rule, padas were sung sometimes arranged in laghu-mātrā, sometimes in guru-mātrā.

(iv) *Caccarī*—Particular Prabandha of Viprakīrṇa class, which used of be sung during spring festival in Hindola rāga, Caccarī-tāla, Krīḍā-tāla or Caccarī-chanda, i.e. it used to be presented with quite a few rhyming couplets set in tālas comprising of 56 mātrās or 6 mātrās or in chandas of 16 mātrās. Sometimes, other chandas were also used. Caccarī was a gītabandha of regional variety, which was composed in regional language or in Prākṛt.

(v) *Caturaṅga*—Particular Prabandha of Viprakīrṇa class, which was composed of four dhātus or tuks in ancient days, and in each tuk different varieties of rāga and tāla were used in different regional languages, i.e.—in this gītabandha the custom was to use 4 kinds of languages, 4 rāgas and 4 tālas. During later period, Caturaṅga meant, a gītabandha com-posed of four tuks, having four aṅgas, i.e–tena, pāṭa, svara and pada, meaning—, tana-nana, syllables of vādya, sargam and bhāṣā-pada (lyric), each one of which was presented in one of the dhātus, as in Tillānā. [See : Tillānā]

(vi) *Caryā*—Particular Prabandha of Viprakarṇa class, in which bhāṣā-pada (meaningful lyric) used to be composed in different chandas and subject of the padas was spiritual. Caryā gītabandha used to be presented in tālas of 8 mātrās and also one or two other tālas. The method of singing this gītabandha was in two different ways; in the first, all padas were repeated twice, and in the second only the dhruva tuk was repeated.

(vii) *Tālārṇava*—An Ālikrama class of Prabandha, in which, while presenting prose style or chandaless compositions or dhātus or tuks of poetical composition, different tālas were applied.

(viii) *Tripathaka*—Particular Prabandha of Viprakīrṇa class, in which there were three dhātus composed of syllables of vādya, words of praise and svaras, in serial order.

(ix) *Tribhaṅgi*—Particular type of Prabandha of Viprakīrṇa class, which used to be presented with its dhātus, composed of svara, pāṭa and bhāṣā-pada with the help of rāgas.

In this gītabandha help of any one of the many varieties of tālas and chandas used to be taken.

(x) *Dhvanikuṭṭanī*—Particular Prabandha of Ālikrama class, in which two different tālas were used in two of its dhātus, as a

result of which laya also became to be of different character. Its speciality was that there was pause after singing one pada.

(xi) *Pañcatāleśvara*—Particular Prabandha of Ālikrama class, in which there used to be rāgālāpa at the beginning. Five padas, out of all the padas, used to be repeated twice. The speciality of this gītabandha was the use of svara, pāṭa, murajavādya and Gāndharva tāla. After each khaṇḍa or portion, use of different instruments made it distinct from other Prabandhas.

(xii) *Vīraśrī*—Particular Prabandha of Viprakīrṇa class, in which, one tuk used to be composed of bhāṣā-pada while the other tuk was of words of praise.

(xiii) *Rāgakadamba*—Prabandha of Ālikrama class, which had the distinction of applying different tālas with different chandas and with that, presenting varieties of rāgas.

(xiv) *Rāhaḍī*—Particular Prabandha of Viprakīrṇa class, which was composed of padas relating to battles. There used to be many lyrical lines expressing Vīra-rasa (sentiment of heroism) in this gītabandha.

(xv) *Śrivilāsa*—Particular Prabandha of Viprakīrṇa class in which five rāgas and five tālas were used.

(xvi) *Śrīraṅga*—Particular Prabandha of Viprakīrṇa class, in which four rāgas and four tālas were used.

(xvii) *Svarārtha*—Particular Prabandha of Ālikrama class, in which, the svaras of the saptaka were so arranged that, the arrangement used of take shape of meaningful sentences and padas were composed with those. Some times words from vernacular were also used.

Because Sālagasūḍa and Rupaka Prabandhas can be of use in modern application, separate explanations are furnished for these. (See : Sālaga-sūḍa, Rūpaka). There is no separate identity at present of 'Vastu'.

Prabandha may be divided into seven kinds during Muslim era, viz.—

1. *Candraprakāśa*—Gīta, in praise of the moon, in which sixteen khaṇḍas (parts) were set in different rāgas and tālas.
2. *Jhomrā*—Gīta, in praise of god, consisting of four caraṇas (stanzas). Probably, the amended variety of ancient Prabandha or gītabandha of Sūḍa class, named Jhombaḍa.
3. *Pañcataleśvara*—The gīta, in which, with ālāpa, five different padas composed of bhāṣā, svara and pāṭa were presented in five different tālas. It is an amended variety of ancient Pañcatāleśvara prabandha.
4. *Rāgakadamba*—Gīta, consisting of many padas, in which different rāgas and tālas were used in different parts of the padas.
5. *Sarvatobhadra*—Gīta, composed of a few padas, in which, the first four letters of the first pada were used in many ways in other padas meant for singing (geya-padas).
6. *Sūryaprakāśa*—Gīta, in praise of the sun, in which, there were twelve khaṇḍas (parts) set in different rāgas and tālas.
7. *Svaravartanī*—Gīta, in praise of deities, in which there were a few padas and the padas at the beginning were composed of letters from svaras or notes and the last ābhoga was composed of bhāṣā or language. Though presented in only one rāga, more than one tāla were applied. [Above mentioned gītabandhas were normally composed of Sanskrit language and presented in ancient tāla and chandas, hence, these were known as gītas of Mārga system].

(B) Modern gītabandha applies to all the nibaddha or tāla bound classical gītas which were in vogue from the mid-Muslim era. These are divided into two groups,—

1. North Indian or Hindusthānī and
2. South Indian or Karṇāṭaka.

1. Hindusthānī gītabandhas are arranged in the following manner:

(i) Dhrupada, (ii) Dhamār, (iii) Saṅgīta, (iv) Gīta, (v) Chanda (vi) Prabandha,

(vii) Jugalabandha, (viii) Dhāru, (ix) Sādrā, (x) Khayāl, (xi) Gulnakś, (xii) Jāt or Jāṭ, (xiii) Ṭappā, (xiv) Thumrī, (xv) Viṣṇupada, (xvi) Caturaṅga, (xvii) Tarānā, (xviii) Tilānā (xix) Rāgamālā, (xx) Rāgasāgara, (xxi) Svarārtha, (xxii) Sargam, (xxiii) Qaul, (xxiv) Qalbānā, (xxv) Pañcaraṅg, (xxvi) Haptaraṅg, (xxvii) Naoraṅg, (xxviii) Lakṣaṇ-gīta.

[One or two more names are available in books, e.g.—Tiuṭ, Phulbandh. Dhrupadas of two tuks were called Tiuṭ. Description of Phulbandh is indistinct. It was somewhat like Guluakś. See : Jugalbandha].

Description of the above mentioned varieties of gītabandha—

(i) *Dhrupada*—Its other names are, Dhruvapada, Dhraupada, Dhurpad, Dhruvaka. Ancient Sālaga-sūḍa prabandha got evolved and has been named Dhruvapada or Dhrupada. The name of the ādi gīta, or the first gīta of the seven gītas under Sālaga-sūda, was Dhruva and the amended gitabandha has been named after it as Dhruvapada or Dhrupada in short. The time of origin of this amended Dhrupada is 1500 A.D. and the time of its important transformation is the end part of that century. Through the influence of Raja Mansingh Tomar of Gwalior and also talented knowledgeable persons of his time, Dhrupada evolved into modern Dhrupada together with the introduction of many novelties. Leaving aside ancient dhātu, tāla, language, etc., new Dhrupada accepted new tuks such as Sthāyī, Antarā etc.; tālas like Cautāla, Dhimā-tritāla etc.; languages like Brajabhāṣā, Rājasthānī, etc., mention of the name of the nāyaka or the hero in sthāyī tuk and introduction of the composer-writer in ābhoga. Dhrupada can be sung in any rāga, but, the rāgas with limited scope are not considered suitable.The language of Dhrupada is the language used in the literature of Brajabhumi. The subject matter of this language is prayer of the Lord, reciting praises of the kings, description of nature, discussion of nāda etc.. Spiritual thoughts and Dhrupada-gāna are very closely associated. The character of Dhrupada is solemn, that is why pakhāvaj is played with it as accompaniment. In this, Cautāla, Āḍā-cautāla, Dhimā-tintāla, Savārī, Sūlatāla, Jhap tāla, Tīvrā, Rūpaka, Tintāla and less prevalent Brahma, Viṣṇu, Gaṇeśa, Śaṅkara, Lakṣmī, Matta, Gajajhampa, etc. tālas are used.

Ālāpacārī is a must before singing Dhrupada. [See : Ālāpa]. After finishing ālāpa, tāla bound song should be started. Dhrupada consists of four tuks, sometimes five tuks. [See : Tuk]. The song commences with 'Sthāyi' the first tuk. The commencement may be from any mātrā, but, the actual starting of nibaddha stage is from sama of tāla and the whole song culminates on the sama of Sthāyī tuk [See : Sama].

Antarā is sung after Sthāyī comes to sama. This tuk is completed after coming back to sama of Sthāyī. After that, Sañcārī and Ābhoga tuks are sung in serial order coming back to sama of Sthāyī and there ends Ābhoga. While singing the whole song to express variety and emotions, gamaka-alaṅkāras, etc., are applied. This manner of application vary from place to place and are called 'Bān'. [See : Bān]. In Dhrupada, there is no vistāra like that of Khayāl. Generally, expansion of Dhru-pada is limited within the application of gamakālapti with the tuks. But expansion through the application of chandas of gītis like Māgadhī, Ardhamāgadhī, etc., is in order, after completing the main song but without creating any disharmony in application of svaras. [See : Gamakālapti, Gīti, Visāra]. [During Muslim era, it was the custom to call Dhrupada gāna sung in Sanskrit, as "Mārga". In that era some

used to call Dhrupada with two tuks as "Tiuṭ".]

(ii) *Dhamār*—The classical gītabandha sung in Dhamār-tāla and composed on the subject of Holi of Kṛṣṇa-līlā, is called Dhamār. It is the modified version of ancient Caccarī prabandha specified for the festival of spring. The Vaiṣṇava devotees of Brindāvana were the main, among the patrons who brought about this change. This modified Dhamār was prevalent in a limited way in Brindavana and areas near it and was created at the end of 1500 A.D. At the beginning of 1800, it got the chance to be intorduced to common man through the meritorious and knowledgeable persons like Sadāraṅg and others and was converted to modern Dhamār under the shadow of Dhrupada. Earlier on, Hindola or Basanta-rāga used to be sung during spring festival (Basantotsava). But when Dhamār became a gīta-bandha, then because of the influence of rural Holi-songs, negligence in using specific rāgas according to śāstrīya norms, was observed. Moreover, with the effort of the Vaiṣṇava musicians, modified Dhamār gradually became a gīta which described Holi-sports of Radha-Kṛṣṇa līlā and for that reason, like-līlā gāna it was considered to be fit for singing at anytime. The same view is strong in modern Dhamār. Besides, some of the specialities of Dhrupada have found place in it. That is why modern Dhamār can be presented in any rāga and as a companion of Dhrupada, can be sung in any season at any time of day and night. Because of the influence of Holi-gāna, Dhamār is found to be set even in Dhun type of rāgas and on the other hand, very serious, serene type of rāgas used in Dhrupada are considered unfit for composing Dhamār. Rusticity and restlessness of Holi are the reasons for it. [See : Dhamār].

The language used in Dhamār is slightly polished colloquial Brajabhāṣā. Like Dhrupada, pakhāvaj is the accompaniment of Dhamār. Sung in Dhamār-tāla, in this gītabandha, four tuks are found like tuks of Dhrupada. [It can be of two tuks also like Tiuṭ]. It is a must to perform ālāpa before singing Dhamār. But the visāra [See : Visāra] portion in Dhamār, being worth the application in ample measure, the ālāpa may be of aocār type only. [See the necessary terms].

On conclusion of ālāpa, Sthāyī tuk of Dhamār is presented. Then having concluded Antarā tuk after Sthāyī, sama is to be shown again. [See : Sama] Next, presentation of Sañcārī tuk followed by Ābhoga tuk conducted in tune, is done and the tuk portions of the song are completed after reaching sama of Sthāyī tuk. While gamakālapti is applied in tuk portion of Dhrupada, bāṭ type of vistāra may be applied by using variety of tune in the tuk portions of Dhamār. [See : Bāṭ]. After completion of singing of tuks, vistāra of Dhamār starts. Demonstration of varieties of chandas, dun, tegun, caugun, etc. layakārī are performed by bringing about varieties of tune, application of bāṭ and many types of tihāi are essential parts of vistāra. These features distinguish Dhamār from Dhrupada and establish momentary joy of Dhamār instead of seriousness of Dhrupada. [See : Visāra].

(iii) *Gīta*—Particular modern gītabandha of Muslim era, created after ancient prabandha, having six aṅgas. The tuks of gīta are constituted of svara, tena or nṛtta-tatkāra, viruda, pāṭa, pada and words, conveying maṅgala (bliss, welfare) or āśīṣa (blessing). [See : Prabandha aṅga and other terms]. Gītas are normally made of four tuks and Sūla type of tālas are applied in them out of which Tripuṭa or modern Tīvrā tāla is main.

The style of singing this gītabandha, named Gīta is similar to Dhrupada.

(iv) *Saṅgīta*—A particular lyrical composition which is composed of many padas in which the word 'Saṅgīta' is included and it describes the various stages of evolution of nāda, e.g.—āhatanāda, śruti, svara, rāga etc. Although it consists of many padas, number of its tuks are not more than five [See : pada and other terms] and the names of these tuks are sthāyī, antarā, bhoga, ābhoga and sañcārī. The sañcārī tuk has two portions like bhoga and ābhoga. In sthāyī tuk also, melāpaka or mājh portions are found being added. Although the style of singing is like Dhrupada, the expanse of Saṅgīta is from Mandra-ṣaḍja to Niṣāda of Tāra saptaka or upto Atitāra-ṣaḍja. Due to this expanse, ālāpacārī in this gītabandha named Saṅgīta is very short or left out, being considered unnecessary.

(v) *Chanda*—Other name is Dhuāmāṭhā [See : Dhuāmāṭhā]. It has originated from the regional variety named Chanda of South India. Nāyaka Gopālalāl propagated the Chanda gītabandha properly in 1600 A.D. The Chandagīta was constructed with poetical language, description of beauty and virtues of gods, application of vibrant rāgas, use of tālas of viṣama chanda (rhythm) and changing chandas with the help of variety during visāra etc.. The word 'chanda' was used in the composition and the name of 'nāyaka' appeared in ābhoga-tuk. The style of singing this gītabandha named Chanda, consisting of four tuks is like Dhrupada but there is no gamakālapti of Dhrupada in it and instead of using Māgadhī-Ardhamāgadhī chandas of Dhrupada, chandas composed of various mātrās are used.

(vi) *Prabandha*—This is a Gītabandha (classical composition of song) consisting of four tuks. No accurate information is available regarding its ancient form. Some opine that it was stuti-gāna (song in praise, having two tuks). In modern Prabandha (classical composition), there is only one rāga but tāla varies from tuk to tuk. [See : Jugalabandha].

(vii) *Jugalabandha& Phulabandha*—Correct spelling is Yugalabandha. Two singers take part in this classical composition of song. The main singer sings the composition and the second singer presents the sargam, syllables of musical notes of the tune of the composition. Sometimes, instead of sargam, syllables of Mṛdaṅga (twofaced classical drum) are uttered. Jugalabandha has evolved from ancient yamala-gāyana (duet songs) or from the changed style of the singers. Like Dhrupada, it has four tuks and similar style of singing. Following the ancient term Prabandha, few terms were prevalent during medieval time using the word 'bandha', such as—Prabandha, Yugalabandha, Phulabandha. The ancient term Prabandha when adopted later, has lost its own originality, but the Muslim musicians considered modern Prabandha as ancient Prabandha with two tuks, due to its commoness in name. Actually, modern Prabandha is only a variety of gītabandha which has slight similarity with ancient Pañcatāleśvara, Tālārṇava, etc.. [See : the necessary terms] In fact, modern Prabandha is a thing that evolved many years later, same as Phulabandha which later grew out of Gulnakś (a Persian influenced song). After portraying a picture of nature's beauty in poetic language, when it is embodied in tune, it is called Phulabandha. The style of singing Phulabandha is same as Dhrupada. There is no specific instruction about its number of tuks (stanza). In later period, the Dhrupadas that were composed following the example of it, with beauties of nature, were normally of four tuks.

(viii) *Dhāru*—It is a gītabandha (classical composition) of stuti (praise), propagated by Nāyaka Gopālalāl. Ancient Nāṭyagīti (song of drama) called 'Dhruva' was prevalent in South India by the name 'Daru'. That 'Daru' was of different kind. The word Daru indicates stuti, as also modern 'Dharu' or 'Dhāru'. The term Dhāru introduced in 1600 A.D., features in the composition and the names of the revered nāyaka [See : Nāyaka] and of the composer, feature in Sthāyī (1st stanza) and Ābhoga (4th stanza) respectively. Normally, Tīvrā or Teorā (a tala of 7 beats) tāla is used in Dhāru. Style of singing is same as Dhrupada.

(ix) *Sādrā*—Particular type of chandagīti (rhythmic song). In the ancient Prabandha (classical composition) many kinds of tālagīti (a song dominated by tāla) and chandagītis were found, in which dominance of specific tāla and specific chanda (rhythm) were observed and due to that reason, the nibadha gīta (tāla bound composition) could be recognised by the name of the tāla or chanda. [See : Prabandha]. Modern Dhamār is a tālagīti. While Sādrā is a gīti bound by a special chanda of ten mātrās. Placed between Dhrupada and Khayāl, Sādrā gītabandha was propagated by a group of Khayāl singers, who used to study and demon-strate Dhrupada-aṅga through that style. The language of Sādrā is simple urban version of Brajabhāṣā. Its subject is prayer, description of attributes, advice, discu-ssion on nāda-veda (classes of sound), etc.. Its rāgas are heavy like those of Dhrupada's, which should not be used in Khayāl. The general rule is to use Jhāptāla (a tala of 10 beats) in Sādrā, but, because of ancient chanda (rhythmic) variety, Sūlatāla (a tāla of 10 beats) and some times Rūpaka-tāla (a tāla of 7 beats) are allowed. [See : Sādrā]. There is no rule to sing ālāpa before Sādrā, which consists of two tuks (lyrical stanzas). After singing Sthāyī (1st stanza) and Antarā (2nd and final stanza) vistāra (expansion) starts. The tempo of Sādrā is of madhya laya (medium tempo) or slight drutalaya. During vistāra at this laya at the beginning, the Sthāyī portion is presented for a short while with words of the composition like bol-ālāpa (an ālāpa with words from the lyric) of Khayāl. After that, by the use of chanda, bānṭ, bol-tāna (a tāna with words from the lyric) vistāra of Sādrā is exhibited. There is no use of dugun (double the laya), cauguṇ (four times faster) or use of tānas of Khayāl, but while singing sthāyī-antarā, use of tāna-alaṅkāra (ornate tāna) is allowed. [See : The necessary terms].

(x) *Khayāl*—This Gītabandha, was created following ancient Prabandha in 1400 A.D. by Kavvāl or Muslim musicians, and was introduced and propagated by Amir Khusrau (1253 A.D-1325 A.D.). This Kavvālī Khayāl of two tuks used to be sung with ornamented fast vistāra, according to the Muslim style. It evolved into Śuddha Khayāl form of song during the end of 15th century through the efforts of Sultan Husein Shah Sharki of Jaunpur. With specialities of Cuṭkulā-prabandha (a narrow type of classical composition) added to it, Śuddha Khayāl was enriched with various alaṅkāras and artistry. Kavvāls used to call this artistic skill "Fiqrābandī". [See : Fiqrābandī]. Usually there used to be two tuks in this gītabandha of druta and madhyalaya; some times even only one tuk was used imitating Cuṭkulā. Later, this Khayāl, consisting of one tuk, used to be called "Astāi." After the reign of Mughal Emperor Akbar some artists had composed Khayāls even of four tuks. Outside Mughal patronage, in Delhi, Jaunpur and its adjacent areas, Śuddha Khayāl that was prevalent, curved a niche in the durbar

(royal court), during the reign of Shahjahan (17th century A.D) and even before 18th century, it evolved into 'Kalāvantī Khayāl" (a Khayāl introduced with the material of Dhrupad) through the talent and influence of Sadāraṅg (a descendant of Mian Tansen). The language of this Khayāl is simple urban style of Brajabhāṣā. The subject matter encompasses description of nāyika-bheda, enumeration of merits, details of nature's beauty. [See : the necessary terms] Description of Nāda-rupa and prayer to the God also included in the subject matter. All other rāgas are used in Khayāl excepting very heavy and serious types of rāgas or dhun types of rāgas which do not have positive vādī-samvādī (sonant-dissonant). In this gītabandha, accompanied by tablā, tālas used are Ektāla of 12 beats, Tritāla of 16 beats, Dhima-tritāla of slowtempo, Tilvāḍā of 16 beats, Pāñjabī, Jhumrā, Āḍā-cautāla, Khayāl-tāla, Addhā, Savārī, etc.. After the period of Sadaraṅg, Sidhār-Khāni tāla was introduced, particularly in the households of Delhi musicians. There is no custom of singing ālāpa before Khayāl. Alāpā becomes unnecessary because of the importance of visāra and vistāra in the process of singing in Khayāl [See : Visāra, Ālāpa]. This gītabandha opens with the svara-composition of sthāyī portion. Even with the influence of three types of Khayāl, modern Khayāl has been developed into many shades of styles. These differences in style became the cause for the rise of Bān and Gharānā in Khayāl, like Dhrupada [See : Bān, Gharānā]. Generally, in the song of Khayāl, without letters alaṅkāras are there in a built-in state and while uttering, change of tune in gāna is observed. [See : the necessary terms]. It is an accepted rule to add new alaṅkāras and light gamakas while change in tune is done. The common practice is to sing antarā (2nd stanza) after sthāyī (1st stanza). Other wise, it is also in order to start the tuk of antarā after completing vistāra of sthāyī. After singing the tuk of antarā once and demonstrating the sama of sthāyī, vistāra portion is presented. Vistāra (expansion) of Khayāl is actually sañcārī-vistāra. By arranging the svaras in the form of sañcārī-varṇa (to and fro movement), taking up 'S' (tonic) of Mudārā (middle octave) or the vādī svara (sonant note), vistāra progresses gradually from lower notes towards tāra-saptaka (higher heptad). At the beginning, the svara arrangements are employed in Ṭhā or vilamvit laya, but the more the progression moves towards tāra, the laya changes from Ṭhā to Ṭhā-dun to Ṭhā-dun-caugun and at the last stage dun- caugun (double and four time faster) [see: Ṭhā]. When vistāra ends in tāra saptaka, the act of fiqrābandī starts. [In other opinion, it is assumed that vistāra of sthāyī completes when tāra sthāna is reached and at that time the tuk of antarā is sung followed by vistāra of antarā. Caugun speed or mixed speed is applied for this tuk and the limit of vistāra is expanded a little in madhya saptaka, and much more in tāra saptaka.]

In the art of fiqrābandī (see Fiqrabandī), the singer exhibits his own artistry by forming svara arrangements in dun-laya and caugun-laya at the end. In this artistic composition, a few words from the lyric are uttered in different manner and through those utterances the composition aims to express the inherent emotions of the lyrical words. The nature of the compositions in caugun-laya is like modern tāna, but because of the use of varṇas from the lyric, these are different from tānas. Now a days, tānas are applied after fiqrābandī. Some use sargam also. The common practice of vistāra in khayāl is to use letters from the lyric. The custom

of rendering vistāra with ākāra is also prevalent. [See: Fiqrābandī and Nibaddha-gīta]

(xi) *Gulnakś, Nakś-e-gul*—Amir Khusrau (1253A.D.-1324 A.D) introduced the gītabandha (classical composition) named Nakś by mixing Indian systems with Persian Nakś gīta. A later variety of this gītabandha is called Nikś-e-gul. Nakś is a descriptive gīta or gīta of picture-literature. In this gīta, when the word 'gul' is used in the lyric, depicting the beauty of nature, the tuneful song that is created is called Nakś-e-gul, in short Gul-Nakś. In Nakś gīta, parts of prose, parts of poetry and tilānā were present. Gul-nakś consists of only poetry. Language of gīta is Persian, subject matter consists of descriptions of nature's beauty. It is sung in the style of Khayāl, hence its choice of rāga and tāla is also like Khayāl. But no difficult, complicated rāgas or slow-heavy tālas are used. Like choṭā-Khayāl there are two tuks (stanzas) in this gītabandha but in its vistāra, except for some imaginative fiqrābandī, no tānakartabs are existent. [see : Fiqrābandī, Tānakartabs]

(xii) *Jāt, Jāṭ*— It is not possible to mention any thing about the origin of these two words. To convey the meaning that it is a particular Prabandha-jāti, it may be that the word jāt has been used. Or the word 'jāt' also could have been used to imply that form of Kīrtana, which used to be an ancient and famous form of gītabandha. This has some similarity with the very ancient Prabandhas, such as 'Vicitra' and 'Śukacañcu'. There are many tuks (stanzas) in 'Jāt' gītabandha; each tuk is composed in a language of a different country, a different rāga and a different tāla. Sometimes, the language can be of different nature instead of different countries. Sometimes slackness is observed in maintaining the very difficult rules of observing differences in rāgas. This gītabandha is sung in the style of Khayāl. Its rāgas and tālas are included in the list of rāgas and tālas of Khayāl. It is sung like Rāgamālā [see: Rāgamālā]. There is no ālāpa before the song and after completing the tuk, a short vistāra is rendered in the same rāga of the tuk with which it was begun and then the next tuk is started. The nature of these tuks is not the same as the modern tuks of Sthāyi-Antarā but more like the ancient Udgrāha-Dhruva type of dhātu [see: Prabandha]. It is a gītabandha of two dhātus (stanzas) with many padas (lyrical composition) and it's first dhātu or tuk is Udgrāha and the following padas are Dhruva. In modern times this Udgrāha is called Sthāyī and the Dhruva is called Antarā along with different caraṇas or kalis or tuks (stanzas).

(xiii) *Ṭappā*— Punjābī Kavvāl experts created the gītabandha called Ṭappā, by incorporating fiqrābandīs of Khayāl in compositions. It is estimated that Ṭappā was born during the first part of 17th century. During Aurangzeb's reign, its popularity attracted notice of the musicians. This wonderful gītabandha is not a thing that is uninfluenced or newly innovated. The name 'Ṭappā' has been in use in Punjābī folk songs over a long period [see: Ṭappā]; it is noticed that the language and subject matter of Ṭappā had been adopted in the popular gīta of Punjab called Ḍapā from earlier days [See : Ḍapā and Ṭhapā]. Hence it may be said that Ṭappā gītabandha is the changed new version of Ṭappā or Ḍapā prevalent in Punjab. The language of Ṭappā is Punjābī, subject matter is love, advice, description of beauty, etc., associated with nāyaka-nāyikā (hero-heroine). There are two stanzas in this, Sthāyī and Antarā. In reality, these two stanzas are two parts of madh-drut-

fiqrābandī-vistāra (medium fast expansion) of Khayāl, with which Punjābi type of ornamentations, such as murak, rerak, zamzamā, khaṭkā, khaḍḍā, etc. [See: the respective terms] are utilised in a balanced manner. Dhun type of rāgas are used in Ṭappā gītabandha, so much so that even when sometimes Ṭappā is composed in a rāga, that rāga is used like a dhun because in madh-drut fiqrābandī ālāpa (medium-fast expansion), stea-diness of a svara is overlooked, and characteristics of Vādī, (sonant) Samvādī, (consonant) Anuvādī (other notes) etc., are sacrificed. Apart from dhun, this kind of application in compositions is not possible in the case of rāgas and therefore dhuns are used in Ṭappā . [see: Dhun]. Tālas of Punjābī ṭhekā are applied in this gītabandha, one of them is called Ṭappā-tāla, while names of others are Punjābī, Addhā, Sidhārkhāni. The tāla played in Bengal is called Madhyamāna. The Ṭappā of 17th century evolved in a beautiful manner due to the meritoriousness of Shori Miyā in 18th century. [See: Saṅgīta Guṇī]. In this process of evolution, particular special styles gained importance, on account of which, as the compositions acquired separate identity, so did the manner of vistāra-alaṅkaraṇa (ornamentation in expansion) receive different expressions. These special styles are called 'Bān' [see: Bān]. There are four varieties of Bān in Ṭappā, e.g.— Laḍidār, Guthāodār, Fandādār, and Khaḍḍādār. For the abundance in use of Laḍi, Guthāo, Fandā or Khaḍḍā alaṅkāras, (ornamentations), each Bān assumed a special identity and in the bisāra (expression of the full image of a composition) of each one, own individual method of ornamentation (alaṅkaraṇa) was maintained in a controlled manner, uninfluenced by others.

There is no rule for doing ālāpa (expansion) before starting the song of Ṭappā. From sthāyī starts the song. After completing Sthāyī, sama is presented and then Antarā is started. After singing the two tuks completely, bisāra (expansion) with alaṅkāra (ornamentation) begins. There are no fixed rules of bisāra or vistāra in the case of ancient Ṭappā; The normal custom is to perform mixed fiqrābandī or bol-bisāra (expansion with words) in madhya (medium) and drut laya (fast tempo) with murak, rerak, etc. according to the meaning or sentiment of the song. In Shori Miyā's Ṭappās, the rule is to perform bisāra according to the Bān, meaining—that type of fiqrābandīs are to be used giving prominence to alaṅkāras, which belong to the same nature of the Bān. The speciality of Ṭappā is to exhibit short vistāra (expansion) with a few words of the song, like Khayāl, then suddenly performing a tāna, and come back to the beginning of the song. The tāna complies with the nature of Ṭappā. [see: Ṭappā]

(xiv) *Ṭhumrī*—During Muslim era, the regional nature of the Ramya-gīti or Kāvya-gīti (lyrical song) changed, and was sung around Lucknow as an evolved style which was called Ṭhumrī gītabandha. Its other name was Baruā or Barvā gīta. In 1700 A.D. it became famous as a distinguished gītabandha and it used to be presented with the help of Ṭhumrī or Barvā type of rāgas in a graceful way, enriched with sentiments (rasa). Like Kāvya gītas, it is surmised that this style also had many padas, but it is not known if change of rāgas or dhun, tāla or laya (tempo) was undertaken for expressing bhāva (sentiment), hence, it is not possible to say definitely that, this Ṭhumrī is the evolved version of Rūpaka prabandha, although Ṭhumrī of later period is found to have some similarity with Rūpaka prabandha. [see: Pada, Rūpaka prabandha]

After it was welcomed in the classical music

conferences, Ṭhumri attracted notice of the singers of Khayāl and Ṭappā. With the result, Ṭhumrī became Khayāl oriented or Ṭappā oriented depending on circums-tances. On the other side, coming into contact with local Purvī-gīta, it became slightly changed and rich in chanda (metre) and bhāva (sentiment) in nature. To the public, Khayāl-oriented Ṭhumrī is known as "Pachāovā Ṭhumrī and Ṭappā-oriented Ṭhumrī as "Panjābī Ṭhumrī". Some call Pachāovā as "Khaḍī Ṭhumrī". But there is no special name for the Ṭhumrī mixed with Pūrvī-gīta. Sometimes it has been discussed as "Pūrviyā Ṭhumrī". The above mentioned three styles of Ṭhumrī remained unchanged till the beginning of nineteenth century. During this period of discussion, a type of light gīta (song) expressing bhāva (sentiment), used to be employed by the Naṭuās, Kāñcanīs and others, during dancing by bāīs (dancing girls) in the durbars. By and by, this gīta also was accepted as a variety of Ṭhumrī and because it was accom-panied by dancing, one section main-tained its name as Khaḍī Ṭhumrī. On the other side, some arranged many words in a limited space and sang, propagating this style in the name of "Ghanākṣrī Ṭhumrī".

In modern Ṭhumrī, all the five varieties, mentioned above are found, but now-a-days, the gītabandha (lyrical composition) which is ascribed as Ṭhumrī, is the evolved Ṭhumrī that flourished during mid-19th century in two beautiful styles by Wajid Ali Shah, the Nawab of Lucknow and Sadiq Ali Kavvāl also of Lucknow, through their special inventive ability. These two developed Ṭhumrī styles are known as "Kahan Ṭhumrī" and Lacāo Ṭhumrī.

The language of Ṭhumrī is colloquial Bṛjbhāṣā, subject-matter is love, separation, nāyaka-nāyikā-bheda [see: Nāyaka & Nāyikā-bheda]. Rāgas used are simple, dhun type; tuks (stanzas) are two or more; tālas used are Tin-tāla, Sidhār-khāni, Punjābī-ṭhekā. Later on, Jat (yat) tāla of 16 mātrās came in use in place of Punjābī-ṭhekā. Sometimes, Kavvālī tāla is used in Ṭhumrīs of restless or light nature, or fast laya. It has been possible to apply light tālas and rāgas of dhun type to Ṭhumrī because, it is Kāvyagīti. During early life of Wājid Ali Shah, he and Kadar Piya composed many Ṭhumrīs in Tintāla and other light tālas, out of which quite a few were Khayāl oriented [see: Saṅgīta-guṇī] Later, Wajid Ali Shah propagated Ṭhumrī as Nāṭya-gīti, (songs for dramas), full of sentimental emotions, by applying it in Nāṭya and Nṛtya-nāṭya (drama and dance-drama). Because of the presence of both Nāṭya (drama) and Kāvya, (literature) Ṭhumrī at this time became the vehicle of expreessing refined emotions, and gave the opportunity to describe the language of the song in different ways through the medium of tune. This brought in the scope to present bhāo-batlānā (expressing emotion) inbetween chanda-vāhulya (excessive rythmic patterns) of dance. As a result, the laya of Ṭhumrī became slow. On one side, Kadar-Piyā's Khayāl-oriented, medium paced, lyrical, compositions became slow in tempo in the effort to express emotional sentiments, on the other side, Wajid Ali's compositions, under the pseudonym of Akhtarpiyā, became vilamvita (slow) in a new image of more than one pada to express proper emotions, and created a beautiful purport in an extensive movement, called "Kahan Ṭhumrī".

Almost at the sametime, Khayāl singer Sadiq Ali was attracted towards Ṭhumrī and became involved in improving the style, by applying beautiful undulated svara (note) arrangements, sometimes simple, sometimes with crooked Lacak-lapak

added vistāra, he created a unique style of slow Ṭhumrī. This modified Ṭhumrī became known as "Lacāo Ṭhumrī." [see: Lacak lapak]

The song of Ṭhumrī starts from Sthāyī (first stanza). Soon after finishing the stanza, act of "bol-banānā" is required to be exhibited; portions of sentences are presented in many different svara-arrangements to express meaningfully, and in rich emotions, and in this effort many different alaṅkāras (ornamentations) and short tānas are applied. This way, when vistāra or visāra (expansion) manifests the stanza in a proper manner and reaches tāra-saptaka (upper heptad) Sthāyī is completed. In this vistāra of Sthāyī just as there is no harm in applying extra svaras other than those prescribed in the dhun, similarly, there is no objection in using svaras of tāra-saptaka at will. Soon after vistāra, laggī is applied in Sthāyī portion of Ṭhumrī; laya increases from fast to faster, pada (lyrical composition) is uttered in many different ways and various ornamentations are presented in accompaniment. [See: Laggī, Bol-banānā]. This wonderful portion is completed with one or two short tānas without any gamaka (embellishment). After this, the tuk (stanza) of Antarā is presented. But the custom is to keep vistāra of this tuk limited. After visāra, appropriate artistry of laggī is to be shown again to reach the end of the song.

(xv) *Viṣṇupada*—Gītabandha in praise of Viṣṇu is called Viṣṇupada. Viṣṇupada was one of the varieties of ancient Gāndharavagīti, but nothing is known about its form or nature. During Muslim era, the Bhajan gīta (devotional song) set in rāga and high class tāla, sung among the Vaiṣṇava sect, used to be called Viṣṇupada. At the end of 15th century, in Mathura-Brindavan region a light type of Viṣṇupada was created in praise of Lord Viṣṇu and his amorous sports, imitating sombre Dhrupada oriented Kīrtana. In this gītabandha there used to be seven to eight caraṇas (foot in poetry) like the common Bhajans and except for the first Sthāyī tuk, the rest were sung the same way as the Antarā. But the manner of singing was devoid of any restlessness.

In modern times Viṣṇupadas [Biṣeṇ-pada in Hindusthānī pronunciation] are sung as Dhrupada; it is sung rarely as Bhajan. The Viṣṇupadas of this era are light in nature compared to the ancient variety. The manner of singing these is like Ṭhumrī, and tāla is Tintāla type.

Though the language is Bṛjabhāṣā, these are not with depth and the subject matter is description of beauty or praise of Viṣṇu or his amorous sports. Use of dhun is noticed more than rāga in this gītabandha. Like Bhajan, Viṣṇupada starts with Sthāyī tuk and it is repeated a few times. Meanwhile, changed cluster of svaras and alaṅkarana (ornamentations) are sung tunefully according to the sentiment. After that different Antarās are sung. It is noticed that some variety is added to the actual tune of each Antarā to enhance the beauty of the sentiment. Like general gītabandhas, after the completion of each Antarā, repetition of Sthāyi is a must. In this gītabandha, there is no scope for applying any kind of bāṅṭ or tāna. [see: Viṣṇupada, Bāṅṭ]

(xvi) *Caturaṅga*—A particular variety of ancient prabandha was called Caturaṅga. This Caturaṅga became somewhat light in nature during Muslim era and was named Caturaṅga or Caturaṃ gītabandha. During very ancient days, when a prabandha used to be composed of four padas (lyrical compositions) in four different languages and sung in four different rāgas and tālas successively, it used to be called Caturaṅga. In 13th century, when Caturaṅga went through

changes, tena, pāṭa, svara and pada or meaningful language were applied to four caraṇas (foot of poetry); rāga was only one and the rule became to sing all the four caraṇas in the same tāla [See: the relevant terms]. In this gītabandha importance of the subject matter of the caraṇas had prominence, and those four tuks were used to express those subject matters separately. In modern Caturaṅga, the above mentioned rules are dealt with, but some changes are noticed in their arrangement. Now-a-days, the first tuk is composed of language which has the prominence of the word Caturaṅga, the second tuk is composed of a cluster of svaras or sargam, the third tuk has meaningless words of tilānā and the fourth tuk is composed with the help of syllables of percussion instruments or pāṭākṣara. Some arrange tilānā-letters in the second tuk, and sargam in the third. Sometimes, even examples of songs are found, where the subject matter of four tuks are included in two tuks. In those two tuks of Sthāyī and Antarā, the Sthāyī is composed of language, while Antarā has sargam, syllables of instruments and words of Tilānā.

The style of singing Caturaṅga or Caturaṃ is similar to that of Rāga-mālā. The gītabandha starts with the first tuk. As soon as the tuk is finished, madhya-druta (medium, fast) or druta (fast) visāra (expansion) is performed. Then as per rule, one has to come back to sama (the main accentuated beat) and start the second tuk. After the tuk is established in tune, fast visāra with sargam goes on. In this, action of chanda (rhythm) is more predominant. After the artistry of chandas is over, one has to comeback to 'sama' through the 'mukh' or mukhḍā (the first few words of the composition). After this, the third tuk is presented as per prescribed format [see: Pragāna] and fast visāra goes on with 'tana-nana-tum' of tilānā, chanda and yati [See: Yati], applied in a clever combination and manner. Suddenly the fourth tuk is taken while chandas of many varieties are going on and after completing the tuk, questions and answers of bols (syllables) of percussion instruments start. After a balanced application of questions and answers, with a tihāi, (three times repeated phrase), the Caturaṃ is completed on 'sama' of first tuk. The case in which words of tilānā are in second tuk and sargam in third tuk, bisāra of second and third tuk are done by uttering 'tananana' etc. and sargam, respectively. If sargam, etc. are in second tuk then, this tuk, which is Antarā, is sung fully as per prescribed format and then visāra is started.

Modern Caturaṃ is slightly light in nature, hence generally Tintāla is used in it [Although Caturaṅga is composed with catuh and aṅga (four different elements), yet, during later years it has become a subject of discussion as Caturaṅga].

(xvii) *Trivaṭa*— The particular gītabandha composed of three tuks, where the first tuk has language, second tuk has sargam and the third tuk comprises of words of tilānā, is called Trivaṭa. There is however difference of opinion regarding the subject matter of Trivaṭa. In the three tuks there are language, tilānā, pāṭa; or pāṭa, tilānā and language; or tilāna, sargam and pāṭa combined together. During Mughal era, Trivaṭa or Tarvaṭ used to be described as composed of two to three tuks. During more ancient times, the Prabandha called 'Tripatha', in which three dhātus (stanzas) consisting of pāṭa, viruda and svara used to be applied, evolved into Trivaṭa gītabandha by addition of language. In this process of change, language portion was used inplace of viruda portion, and following the pattern of 'Tribhaṅgi prabandha', svara, pāṭa

and pada portions were accepted. [See: Viruda]. After Tripatha changed into Trivaṭa, there were many changes in the body of subject matter also. But we are not acquainted with the ancient manner of rendering Trivaṭa. The technique of singing modern Trivaṭa is same as Caturaṅga and its nature is also light as Caturaṅga.

(xviii) *Tarānā*— The gītabandha which is composed of meaningless 'tana-nana-tum' in the first tuk and meaningful language in second tuk is called Tarānā. Tarānā gītabandha came into vogue in the 13th century. Amir Khusrau created this new type of gītabandha by changing a few older prabandhas. In this Tarānā, sometimes meaningful 'tum—tana—nana' etc. words were used, and sometimes meaningful 'tana—nana' words were used associated with language. Though 'tana—nana' type of words were used in very ancient days in nibaddha gīti like Stobha, Bahirgīta, Kapāla etc. and in Tennakarna type of prabandha, these were not gītas of Tāranā class. [see: Prabandha]

Tarānā gītabandhas are generally sung in light tālas of Khayāl and in any rāga. But sometimes, Tarānā is presented in vilamvita (slow) tālas, even in tālas used in Dhrupada. But Tarānā gītabandha is of the same nature as Caturaṅga, Trivaṭa, and its style of singing is also same as those gītabandhas. Tanana, etc. words of first tuk are sung as per prescribed format and its visāra is performed with those words. After that, pausing on 'Sama' (the main accentuated beat), second tuk is sung as per the set tune and visāra is done with words. After visāra, the song is completed by arriving at 'Sama' of mukh/ mukhḍā, the starting phrase. In modern Tarānā, after this, chanda artistry may be shown as per custom, with 'tananana' in fast laya.

(xix) *Tilānā*—A variety of Taranā. In both the tuks of Tilānā gītabandha, meaningless tananana, etc., words are used. Amir Khusrau's name is also associated with the propagation of Tilānā. The other name of this gītabandha is 'Sorbandh'. In the two tuks of Tilānā just as 'Tum', 'tananana', 'dāni', 'dim', etc. words can remain , so, 'ālā', 'lum', liyā' words also can be used or tananana in one tuk and ālāliyā etc. words in the other tuk could be added; mixed application of these words is also permissible.

Tilānā gītabandha follows the norms of singing of Khayāl. After rendering the two tuks as per its set tune, visāra (expansion) starts. The visāra is carried on with tuntana-etc. words and gradually its tempo becomes faster. It is the custom to perform chanda (rhythm) variety towards the end of visāra. There is no application of tānas, like Khayāl, in this gītabandha. Generally Tintāla and Ektāla of madhya (medium) and druta (fast) laya (tempo) are used in Tilānā. Seldom, one comes across Tilānā set in Jhumrā or Dhimā tintāla; the Tilānās set in dhimā (slow) tālas are called 'Khayāl numā'. One or two Dhrupada oriented Tilānā have also been composed.

(xx) *Rāgamālā*—When a particular composition is composed with different rāga names in between lines of the lyrical composition and if those portions of the lines where rāga names have featured are sung in those rāgas mentioned there in, then the song composition is called "Rāgamālā" gītabandha. It has no similarity with any ancient gīta-prabandha mentioned in the treatises. It became prevalent during the end of Muslim era. Rāgamālā gītabandha of two tuks, is normally sung in Tintāla of Khayāl-aṅga but it may also be presented in tālas of Dhrupada-aṅga. The rāga names that can be made out from the lyrical

composition may be related with nature and time of singing, or it may not be related at all.

The style of singing Rāgamālā is somewhat strange. The rāga in which the song starts, to the portion from where the next rāga starts, is included within the visāra-kriyā (act of expansion) of the first rāga, and when the first visāra-kriyā is completed, the visāra-kriyā of the portion of the song meant for the second rāga starts. The custom is to sing the whole song in this manner, step by step. However, according to the wish of the singer, the sthāyī and after that, the whole portion of antarā can be sung in the preset pattern and then the vistāra portion can be started. Vistāra is also known to be presented after singing only the sthāyī portion and returning back to the mukh/ mukhḍa (starting phrase). Some singers end Rāgamālā immediately after singing sthāyī and antarā.

(xxi) *Rāgasāgara*— It is a variety of Rāgamālā, in which, many rāga names are mentioned in a short span. The rāgas may be arranged in many different ways. Some times they may be without relation; sometimes all the rāgas may belong to day time or all the rāgas may belong to night time. Sometimes the relationship may be from the angle of ṭhāṭa (scale). Rāga-sāgaras are composed with sargams (notes) also. The rāgas are so closely knit in Rāgasāgaras, that there is no scope in it for vistāra, and that is why it is different from Rāgamālā. The gītabandha is completed with the rendering of the set composition. There are two tuks (stanzas) in Rāgasāgaras also, but in many cases the whole song is composed within one tuk.

(xxii) *Svarārtha*— This is a very ancient gītabandha. It is called Svarātha gītabandha, when a song is composed with meaningful padas (lyrical composition) composed with the initial letters of the svaras (notes), that is, 'S Ri G M P D Ni' and arranged in a proper manner, set in a rāga. This gītabandha consists of two tūks and sung in tālas applicable for Khayāl or Dhrupada.

Svarārtha may be of two kinds. In one kind, padas structured by only Sargam (notes) are used; while in the other, bhāṣā-pada or language is also applied along with padas created with the letters of svaras. There is no special style of singing Svarārtha gītabandha. After singing sthāyī and antarā, it ends on 'Sama' (most accentuated beat) of sthāyī.

(xxiii) *Sargam*— Particular gītabandha, the tuks (stanza) of which, through names of notes of S, Ri, G, M describe the image of a rāga. This gītabandha has been created by keeping ārohī, avrohī, calan, vādī, etc. of the rāga undisturbed, taking the svaras of the rāga and arranging them in language form. Generally, tuks of sthāyī and antarā are found in Sargam. Seldom, tuks, such as sthāyī, antarā, and abhoga or sthāyī, antarā, sañcārī and ābhoga are used as in Dhrupada. In many respects, Sargam is like the image created when the bhāsā (language) is eliminated from a notated song, though its own speciality cannot be ignored. [See: the respective terms]

In a real 'Sargam' gītabandha, full of its own individuality, proper use of antaramārga and vidārī is found. Sargam gītas composed for the initial learners, seem to be like simple gats. Special Sargams are sung in medium and fast tempo. Sargams of madhya laya are of ṭhā and ṭhā-dun tempo. This gītabandha is presented in the style of Dhrupada or Khayāl, hence, tālas of Dhrupada and Khayāl are used in it. [See, Ṭhā, Antaramārga, Vidārī, Sargam]. After singing the set tuks of Dhrupada oriented- Sargam, visāra is performed with the help of joḍ, and with

ṭhā-dun. In Khayāl-oriented-Saragam, after singing each tuk, which is preset to tune, visāra is applied mixed with fiqrābandī tānas. [See: Ṭhā-dun, Joḍ, Fiqrābandī]

(xxiv) *Kaul* (Qaul)— A particular gītabandha, propagated by Amir Khusrau, which had more than two tuks and the subject matter was prayer to Allah or narration in His praise. Generally, this gītabandha was sung in rāgas, such as Iman, Bākhrej, Sājgiri, etc., and tālas, such as Fāktā, Kavvālī etc., propagated by Amir Khusrau. Now-a-days Kaul is sometime presented mixed with Kalbānā. Previously, the follower-singers of Khusrau were known as Kavvāl and used to sing this gītabandha. Kaul is an Arabic word, meaning—voice. This word was used to convey Allah's sayings in Koran, some prominent person's message, etc. Later on, Kaul meant song and accordingly, a special type of song used to be called Kaul in Persia. It is surmised that, the style of singing Kaul was like that of Kavvālī, with ornamentation. It is known that bol-tānas (tānas made of words of the composition) were used in this style.

(xxv) *Kalbānā/Qaulbānā*—Kalbā means heart or soul. The gīta in which, desire to offer one's own self to God is expressed, is called Kalbānā gītabandha. The name of the originator is not known; but, since it used to be sung mixing with Kaul, some opine that it originated from the designs of Kavvāls. But, though the name of Kaul is available in the treatises of Musilm era, the name Kalbānā is not traceable. Possibly, Kalbānā or Kaul-kalbānā originated as a variety of Kaul. To receive Allah or Muhammad's vāṇī (message) in one's heart is the indication of this meaning, traced in the compositions of Kaul-kalbānā or in gīta-literature. But it is not possible to get any idea about the image of Kalbānā from this literature. It has mixed language, Indian rāgas, and tālas, such as—Sūltāla or Usūl-e-fāktā, Kavvālī. It has two to four caraṇas or khaṇḍas (sections), but these do not fall in the category of proper stanzas, like sthāyī, antarā, etc. During presentation, after completing first caraṇa, second caraṇa is sung, after which a slight rest is given and then third caraṇa starts, and so on. Some call caraṇa as tuk (stanza).

(xxvi) *Pañcaraṅga, Pañcaraṃ*— A modern gītabandha created after Caturaṅga, which, has three to five tuks, aṅga or subject matters of five kinds, one rāga, and Khāyal-oriented Tintāla. During ancient times, the prabandha that was called Catuh-aṅga or Caturaṅga (other name, Caturmukha), was because of having four aṅgas. Later on, this was taken as Catu+raṅga and a few more gītabandhas were created with the suffix-raṅga; Pañcaraṅga is one of them. It has five aṅgas, e.g.—(1) Bhāṣā or language, (2) Svara, (3) Tena, (4) Pāṭa and (5) Nṛttavarṇa. In another opinion, it is a variety of Śrīraṅga, in which, five different rāgas are used in its five aṅgas, or one rāga and five kinds of tālas are used. The style of singing, is like Caturaṅga or Jāt.

(xxvii) *Saptaraṅga, Haptaraṅga, Haptaraṃ*— This is a modern gītabandha, which is a variety of Caturaṅga or Śrīraṅga. Saptaraṅga, which is of the same nature as Caturaṅga, has seven aṅgas, namely (1) language, (2) notes, (3) words of auspiciousness, (4) Bols (syllables) of string instruments, (5) Bols of nṛtta (dance). (6) Bols of ānaddha vādyas (membranophone), (7) Bols of ghana-vādya (idiophone). Saptaraṅga which is of the nature of Śrīraṅga, has seven bhāṣā (language) padas. Each pada or tuk (stanza) is sung in different rāgas and different tālas. It can even be sung in one rāga and seven tālas.

(xxviii) *Naoraṅg*— A modern gītabandha created by assembling nine rāgas of the same type. It is a variety of Rāga-sāgara. By another opinion, it is the modern version of Rāga-kadamba prabandha. Some opine that it is an imitation of Pañcatāleśvara prabandha. According, to the last opinion, in the different portions of the different tuks (stanzas) of Naoraṅg, there are (1) Bhāṣā, (2) Svara, (3) Tena (words of auspiciousness), (4) Varṇas (syllables) of tata (string instruments), (5) Pāṭa (syllables) of ānaddha (membranophone), (6) Tāla-pāṭa (syllables) of Kāṃsya (idiophone), (7) different tāla-gati (movement of tāla), (8) Suṣira pāṭa (syllables of aerophone), (9) and Viruda (words of praise). Style of singing is like Rāgasāgara.

(xxix) *Lakṣaṇagīta*— A composition is called Lakṣaṇagīta, when it contains padas (composition) that describe and explain specific lakṣaṇas of a rāga meaningfully. Generally, it has two tuks. The subject matter is— necessary description and explanation of mela or thāṭa (scale), nature of svaras used, rāga-jāti, ārohī, avrohī, vādī, saṃvādī, anuvādī, vivādī, pakaḍ, its special movements [See: the relevant terms]. In ancient Lakṣaṇagīta, more than two tuks (stanzas) were also noticed. Lakṣaṇagīta may be Dhrupada-oriented, but generally it is sung in Khayāl style. In this, tālas of Dhrupada style and simple tālas of Khayal style are applied. The style of singing is simple; by singing sthāyī and antarā, its whole image is expressed fully, and hence there is no need to add visāra.

By South Indian or Karṇāṭaka gītabandha, the following few varieties, are meant:— (i) Kīrtanam, (ii) Kṛti, (iii) Padam, (iv) Jāvali, (v) Tillānā, (vi) Rāgamālikā, (vii)Varṇam, (viii) Prabandha, (ix) Svara-jati, (x) Jatisvaram, (xi) Gītam. Explanations of these varieties are as follows:—

(i) *Kīrtanam*— Simple Karṇāṭaka songs and gītas composed of literature depicting religious themes or devotional sentiments or mātu are called Kīrtanam gītabandha. In Kīrtanam, lyric is more important; tune is only the medium. The subject matter of lyrical composition consists of prayer to God, stories from Purāṇas, messages bearing advise. At the end of the lyric, the name of the composer is sometimes found to be mentioned. Kīrtanam was born in the mid 15th century and it went through changes during the first part of 19th century. Kīrtanam originated from ancient bhajan type of songs of Karṇāṭaka paddhati which underwent changes and emerged as Kīrtanam, under the influence of talented pundits of music, such as Tāllapakkam. In ancient period, Kīrtanam had three tuks (stanzas), —(1) Pallavī, (2) Anupallavī, (3) Caraṇam [See: Tuk] Ancient Kīrtanam was composed in Telegu language. After that, Kīrtanam was composed in other South Indian languages and Sanskrit. Kīrtanam starts with the set composition of Pallavī, on completion of which visāra (expansion) of the lyric is performed in different tunes. After each visāra, the main portion of Pallavī is recited. After this, Anupallavī is sung in set pattern as mentioned above. After visāra is completed, Pallavī is sung again. Caraṇam, in its set tune is sung thereafter as a rule. Though, there is no visāra in Caraṇam, different tempo is presented in the set tune. After this, Pallavī is sung to complete Kīrtanam. [See: Kīrtana 4]

(ii) *Kṛti*— The general meaning of Kṛti is nibaddha gīta (set composition), and according to this meaning all types of Karṇātaka gītas bound by tāla could be called Kṛti. But, Kṛti generally is used in a specific meaning and hence, it means a gītabandha which is set in classical rāga

and tāla and manifests excellently, the image, rasa (sentiment), and beauty of a rāga. In Kṛti, imaginative tune expressed artistically is most important, literature is only a help for expression. Both simple and complicated rāgas are used in it and its literature is composed generally on popular themes, although the number of compositions on religious themes is not much less. Actually, Kṛti is a gītabandha of 18th century, which underwent changes under the influence of Thyagaraj, Shyama Shastrī, Muthuswami Diksitara and others, and has assumed the modern, bhāva (emotion) rich image. Kṛti has been composed in different South Indian languages. In some Kṛti, mixture of more than one language is found. Those are called 'Maṇipravāl' Kṛti. Normally there are three tuks (stanzas) in a Kṛti— (1) Pallavī, (2) Anpallavī and (3) Caraṇam. In some cases there is no Caranam after Anupallavī, and the number of tuk becomes two, the aggre-gate of the second is called Caraṇam. The number of Caraṇam in a Kṛti can be more than one. Its style of singing is like Kīrtana; but after the set song is com-pleted, visāra (expansion) is presented in anubandha, i.e. the extra portion of Kṛti. First, a few 'Ciṭṭasvara' are applied; after that, sentiment of the rāga is exhibited with the help of imaginative svaras and literature in a specific manner. Distinguished Kṛti singers create excell-ence by applying saṅgati, madhyama-kāla sāhitya, "collukkeṭṭu" svara, etc. on one hand, and on the other, exhibit excellent variety in vistāra, by skilful use of yamaka-yati. [See: Ciṭṭasvara and other terms]

(iii) *Padam*— A composition in sweet melody, sung in simple rāga and tāla, in slow tempo. There are three tuks in this gītabandha. Composition or lyric expresses śṛṅgāra rasa (sentiment of love). Padam gītabandha practised in 16th century was devotional. Towards the end of 17th century, Padam changed into a gītabandha of madhura-rasa (sentiment of suavity), due to the influence of musician Kṣetraiyā. The tuneful image of this gītabandha assumed a graceful, melodious nature expressing the tender feelings of nāyaka-nāyikā (the lover and the loved one). Its caraṇams were more than one in use. Yamaka (pun) and svarākṣara (letters denoting notes) created novelty in application in the lyric. Later on, due to its sweet tune and emotion, it was applied in Bharata-nāṭyam. Padam is sung in a set pattern, in the same manner as Kīrtana. But after it is rendered, act of visāra is performed with simple saṅgati. [See: Saṅgati2] In some compositions, while singing in slow tempo, sañcāra (vistāra, depicting the portion of the gītabandha) [See: Sañcāra 2] in medium tempo is applied at the end of anupallavī and caraṇam.

(iv) *Jāvalī*— This particular gītabandha, called Jāvalī, has literature, that is dominated by śṛṅgāra rasa: it is of three tuks, sung in common rāgas, and simple tālas in medium tempo. It came in vogue in 19th century. Generally, the language used is corrupt with vulgarity and its subject matter is physical love. Its tune is brisk, and entertaining. To make it more attractive rāgas in mixed forms are also used. The caraṇams are sometimes more in number than one and some times anupallavīs are left out. The manner of singing is like Kīrtana. All the caraṇams are sung in the same tune, sometimes in the tune of anupallavī or in a mixed tune of pallavī and anupallavī. Seldom, application of saṅgati is observed in Jāvalī. Use of yamaka or pun is found in one or two compositions [See: Jāvalī].

(v) *Tillānā*— A gītabandha created after North Indian Hindusthānī Tarāna, consisting of three stanzas; Sāhitya,

(literature) and meaningless words or syllables of instruments and tālas of fast tempo are applied in this. Tillānā was created at the end of 18th century A.D. On one hand it is sung as a distinguished song fit for a sabhā (assembly), on the other, it is presented as a part of dance recitals and kathakatā (art of narration) expressing variety. Pallavī and Anupallavī of Tillānā are constructed with meaningless collukkeṭṭu or solakaṭṭu words. In caraṇam, there is a mixture of sāhitya (literature) and solakaṭṭu. Svara arrangements and variety of tempo in tāla of Tillānā is entertaining. The style of singing Tillānā is like Kīrtana. [See: Collukkeṭṭu].

(vi) *Rāgamālikā*— Similar to Rāgamālā of North India, it is a particular South Indian gītabandha, whose sāhitya is divided into small portions, sung in different rāgas. The first khaṇḍa (portion) is called pallavī. At the end of each khaṇḍa, there is ciṭṭasvara and after that mukuṭa svaras are used in order to meet at the beginning of pallavī. [See: Ciṭṭasvara, Mukuṭasvara]. Generally, ciṭṭasvara is applied in a few cycles or āvarta, and mukuṭasvara is confined to only those very few āvatars, which are needed to reach or return from its last āvarta or āvṛtti to the first portion of pallavī. Mukuṭasvara is sung in the rāga, applied in pallavī. The style of singing Rāgamālikā is similar to Rāgamālā, but its each khaṇḍa is complete by itself like caraṇam and is enriched by ciṭṭasvara and mukuṭasvara. There is no visāra (expansion) of the rāgas like Rāgamālā but after singing the set composition, application of ciṭṭasvara and mukuṭasvara of each rāga in an abridged form, is allowed.

(vii) *Varṇam*—Particular gītabandha of Karṇāṭaka, sung in Abhyāsagāna [See: Saṅgīta], Sabhā gāna and Nṛtya gāna. The special characteristic of Varṇam lies in the application of correct sañcāra [See: Sañcāra] to fully unfold a rāga and the sentiment of the rāga. 'Varṇa' is a very ancient gītabandha which used to be sung in Karṇāṭa language, with svara (notes) and pāṭa (syllables) even before the time of musicologist Mataṅga. It appears, that this Varṇa-prabandha changed into modern Varṇam. Varṇam is of four kinds. (1) Coukavarṇam, (2) Padavarṇam (3) Tānavarṇam, (4) Dharuvarṇam.

(1) *Coukavarṇam*—A particular variety of Padavarṇam which is gītavarṇam in slow tempo. It is applied in Bharata-nāṭya (dance style) with sāhitya (literature) of Śṛṅgāra-rasa (sentiment of love), aṅgas (elements of composition) of pallavī, anupallavī, caraṇam and ciṭṭasvara. Sometimes sentiment of devotion is also expressed in the lyrical composition. There is no restriction in the application of solakaṭṭu (syllables of instrument). During singing the set composition, imaginative vistāra (expansion) of pallavī and anupallavī is allowed. Many ciṭṭasvaras are used at the end of caraṇam and imaginative vistāra also may be added to caraṇam. [See: relevant terms]

(2) *Padavarṇam*— It is like Coukavarṇam, but more of ciṭṭasvara, added with svara and sāhitya, is found in it. During the rendition of the set composition, rāga-ālāpanā is performed in between as a rule [See: Svara sāhitya, Rāgaālāpanā]

(3) *Tānavarṇam*—This varṇam, sung in medium tempo, is used in abhyāsagāna. [See: Abhyāsagāna]. It has three tuks or aṅgas (stanzas) called pallavī, anupallavī, caraṇam, and ciṭṭasvara is used with anupallavī and caraṇam; but there is no rule to apply kalpanā sañcāra (imaginative expansion) in the set composition. Its ciṭṭasvara never gets adorned with sāhitya (literature) or svara-sāhitya (literature with notes).

(4) *Dharu varṇam*— The South Indian

pronunciation of Dharu is Daru. According to Karṇāṭaka opinion Daru is born out of the ancient word, 'Dhruvā'. Dharu or Daru is related with nāṭyagīta. Dharuvarṇam is nourished with sāhitya (literature) of śṛṅgāra-rasa (erotic sentiments) and Dharu has three tukspallavī, anupallavī and caraṇam. Anupallavī and caraṇam are added with solakaṭṭu and enriched with ciṭṭasvara.

(viii) *Prabandha*— Karṇāṭaka prabandham is a variety of avyāsa gāna, which has svara-sāhitya and uses solakaṭṭu mixed with sāhitya. There are four kinds of prabandha—(1)Sādhāraṇa-prabandham, (2) Grahasvara-prabandham, (3) Śrīraṅga-prabandham, (4) Kaivār-prabandham.

(1) *Sādhāraṇa-prabandham*—In this, there is plenty of mixture of Solakaṭṭu with svara-sāhitya.

(2) *Grahasvara-prabandham*— In certain places of its svara-sāhitya, svara-akṣaras are used; but it is different from the sargam applied in tune and due to that reason, it is of different nature from Svarārtha-gītabandha. There is little use of solakaṭṭu in it [see: relevant terms]

(3) *Śrīraṅga-prabandham*— The name of Śrīraṅga is available in the ancient gītaprabandha. Though there is similarity in name, Karṇāṭaka Śrīraṅga has changed into a different shape. In it, the language of music is mixed with Jati, meaning Pāṭākṣaras (syllables) of instruments. In between sāhitya (literature), there are some portions sung with the letters A (अ), Ī (ई) etc.,

(4) *Kaivār-prabandham*—This prabandha evolved out of ancient Kaivāḍa and is called Kaivāra-prabandham in Karṇāṭaka. In this, svara-sāhitya (literary composition) enriched with pāṭāksaras (syllables) of vādya is used. The subject matter of this sāhitya is to sing the praise of Lord.

(ix) *Svara jati*— a variety of avyāsa-gāna. This Karṇāṭaka gītabandha is used as an aṅga or part of dance. In the past, there used to be a Vādya-prabandha called 'yati', in which syllables of vādya (instruments) used to be applied in a special manner. In 16th century, a nṛtta (dance) variety was born called 'yati', in which syllables of vādya used to be expressed through footwork. Mention of this is available in *Saṅgītadarpaṇa*. The word 'Yati' got transformed into Jati in South India, meaning solakaṭṭu (syllables). Gradually, Yati-prabandha and Yati-nṛtta were mixed and got changed, and gīta-prabandha was introduced in Karṇaṭaka, from which originated Jatisvaram and Svarajati. It is estimated that before Svarajati, Jatisvaram originated through changes in Yati-nṛtta, although some opine, that Svarajati is a gītabandha of 18th century and Jatisvara originated in the beginning of 19th century. Initially, the amount of Jati used in Svarajati was not little but during later period use of Jati was prohibited, but the name was not changed. New Svarajati has three aṅgas (stanzas)—pallavī, anupallavī and caraṇam. Sometimes anupallavī is absent. Many caraṇams are used in this but their length varies. In weaving the tunes of these, svara arrangement is done in such a manner that always there is a proper sequence in the ādi-svaras [See : Ādisvara] of the preceding caraṇams. The sāhitya (literature) of Svarajati may be of śṛṅgāra-rasa, eulogy or greatness of God.

(x) *Jati svaram*— A variety of Karṇāṭaka avyāsa-gāna, which is applied in Bharata- nāṭyam dance. In the primary stage it was a gīta-bandha, made up of vādya-pāṭākṣara (syllables of instruments), whose pallavī, anupallavī and caraṇam aṅgas (stanzas) were sung in special rāgas and tālas. In the later period,

its aṅgas were made up with svara-akṣaras, meaning S Ri G M P D Ni, like Sargam gītabandha; for this reason, it acquired another name- 'Svara pallavī'. Pallavī in Jatisvaram has two to four āvartas (cycles); number of caraṇams is three to five. In its svara arrangement of caraṇams, same procedure as caraṇams of Svarajati, is noticed. [See: Svarajati]

(xi) *Gītam*— A special variety of avyāsa-gīta, which, is to be practised after learning primary 'Āvalī' and alaṅkāras. This gītabandha was created to express image of a rāga clearly. Normally, its tālas are simple and tempo is medium. There is no pallavī, anupallavī and caraṇam in gītam. For this reason, the song is sung from the start to end, in the set pattern, without repetition. The language of gītam is Sanskrit, Bhaṇḍīr or Kannaḍ. The subject matter of the lyrical composition is prayer of God or description of rāga-lakṣaṇa. Gītam is of two kinds accroding to its subject matter—(1) Lakṣya gītama and (2) Lakṣaṇa gītam.

(1) *Lakṣya gītam*— Its other names are Sādhāraṇa, Sāmānya, Sañcārī and Stuti gītam. This gītam was composed in 14th century A.D. Purandaradasa provided for its improvement. Lakṣya gītam may be of one, two or three khaṇḍikas (stanzas). Gītams which are of three khaṇḍikas or padas, are callad 'uttama'. The first khaṇḍika of Uttama-gīta is called udgrāham, the name of second khaṇḍika is ābhogam and the name of third khaṇḍika is mudrā. The song ends with the first line of the first khaṇḍika; the rule is to call this line 'Dhruva'.

(2) *Lakṣaṇa gītam*— It is inferred that Lakṣaṇa gīta originated in mid 17th century A.D. The varieties of Lakṣaṇa gītam prevalent are, Rāgāṅga-rāga, Mela-rāga, Janya-rāga, etc. The subject matter of this gītam is discussion on ārohī, vādī, saṃvādī, anuvādī, vivādī, varjyasvara, ṭhāya, etc. of rāga. [See: relevant terms] In this gītabandha, 'are', iya' (अरे, इय) etc. words are used; these are called 'Mātṛkā pada'. [See: Saṅgīta]

Gītāṅga (गीताङ्ग)—Those elements with which true gītas (songs) are created and nourished, e.g.—(1) Sāhitya or orderly arrangement of words, (2) Svara, (3) Dhātu, (4) Aṅga, (5) Varṇa, (6) Alaṅkāra, (7) Gamaka, (8) Sthāya, (9) Tāla, (10) Māna, (11) Chanda and (12) Rasa [ancient meaning of dhātu is tuk (stanza); ancient meaning of aṅga is—svara, tena etc., other words are to be seen at their proper places].

Gītāṅgī (गीताङ्गी)—Teoḍā or Tīvrā tāla. Gītabandhas, set on these tālas.

Gītānuga (गीतानुग)—Follower of gāna (song) i.e. vādya/instrument. The player, who is expert in following all types of songs.

Gītālaṅkāra (गीतालङ्कार)—'Yā', 'yā', 'oiyā', etc. meaningless words with which padas (foot in poetry) of gāna-sāhitya (lyric of a song) are filled up.

Gīti (गीति)—Variety of ancient Gāndharva-gāna, e.g.—

(a) *Caturdaśa-gīti*—Ṛk, Gāthā, Sāma, Pāṇikā, Vardhamānaka, Āsārita, Chan-daka, Madraka, Aparāntaka, Ullopya, Prakarī, Obeṇaka, Rovinda, Uttara.

(b) *Eka-gīti*—Bhāṣa.

(c) *Tri-gīti*—Bhāṣā, Vibhāṣā, Antarabhāṣā.

(d) *Caturgīti*—Māgadhī, Ardhamāga-dhī, Sambhāvitā, Pṛthulā.

(e) *Pañca-gīti*—Śuddhā, Bhinnā, Gauḍī, Besarā, Sādhāraṇī.

(f) *Sapta-gīti*—Śuddhā, Bhinnā, Gauḍī, Besarā, Sādhāraṇī, Bhāṣā, Vibhāṣā.

(g) *Aṣṭa-gīti*—Saptagīti, along with Antara-bhāṣā.

(h) *Nāṭya-gīti*—Dhruvā.

(i) *Brahma-gīti*—Kapāla, Kambala.

Gītir lakṣaṇa (गीतिर लक्षण)—Lakṣaṇa

(distinguished signs) of gīti—(1) Svara, (2) Varṇa, (3) Alaṅkāra, (4) Pada, (5) Vidārī, (6) Vṛtti, (7) Kalā, (8) Tāla. [See : the relevant terms]

Gīti-nāṭya (गीतिनाट्य)—The nāṭya (drama) which is enacted on the basis of the lyrics and has its sentiments expressed through the medium of melody [See : Nāṭya].

Gītikā (गीतिका)—Gāthā; Tiny/short song.

Gūji (गुँजि)—Gōj; Khūṭi; Kīlaka; Kān. (Peg).

Guñjī-kānarā (गुञ्जीकानरा)—The name of a particular rāga.

Guḍrī (गुड़री)—The roll made of leather used on the underside of tablā.

Guṇa (गुण)—Guṇana. Introductory word or pada. It is being used as the anukhaṇḍa or last portion of the pada, or is adorned as the last portion of samāsa (compound), to help express merit or temperament or good instinct of the earlier portion. Example—gāyana-guṇa, gīta-guṇa, śabda-guṇa. Word which denotes the changed dimention in laya (tempo) e.g.—Dviguṇa (double), Triguṇa (three times), etc..

Guṇa-yukta-rāganāma (गुणयुक्तरागनाम)—Rāga names with the word guṇa as a prefix–Guṇakalī, Guṇa-kalyāṇa, Guṇakrī, Guṇa-toḍī, Guṇavantī, etc..

Guṇakāra (गुणकार)—Guṇī.

Guṇī (गुणी)—The singer who infuses excellent rasa (sentiment) and beauty in songs. One who can display wonderful skill and creative power in practical music by his natural ability in music. One whose untrained skill in music is unparalleled and novel.

Guṇī-śrotār-lakṣaṇa (गुणी श्रोतार लक्षण)—Lakṣaṇas (signs) of a guṇī listener. The essential guṇas (qualities) required to be a real knowledgeable listener, are—(1) knowledge of gīta aṅga (elements of composition) (2) intelligence to judge, (3) free of attachment. [Normally the lakṣaṇas are written in adjective. Hence (1) one who is knowledgeable in gīta-aṅga, (2) able to judge, (3) one who is free from worldly attachment].

Guṇḍu (गुण्डु)—Manakkai; Tamil terminology for Mankā [See : Mankā]

Guthāo (गुथाओ)—Longish laḍi; Large firat with cakradār. A mixture of long, simple and complicated syllables. [See : Laḍi, Firat, Cakradār]

Guthāodār (गुथाओदार)—A particular variety of Ṭappā. [See : Ṭappā]

Gundhanī (गुन्धनी)—Name of a particular rāga.

Guptasvara (गुप्तस्वर)—The svara, which is applied in an inarticulate/indistinct manner, in a rāga. The svara, the manner of application of which is kept secret. That svara (note), the art of application of śruti (microtone) of which, has to be learnt from experienced gurus, who are experts in practical science of music.

Gubgubi (गुबगुबि)—Ānanda-laharī, an instrument. [See : Vādya].

Gumphita (गुम्फित)—Particular gamaka (ornamentation) [See : Gamaka].

Guru (गुरू)—Vilamvita (slow); the sum total of two laghu or mātrās of medium tempo [See : mātrā].

Guru-meru (गुरू मेरू)—A particular type of prastāra, act of expansion of tāla [See : Meru].

Guru-sarasā (गुरूसरसा)—(Guru-Sārasa, Guru-Surasā)-Rāga born out of mixture of more than two rāgas of Śālaga rāga.

Gul-nakś (गुल्-नक्श्)—Nakś-e-gul. [See : Gītaprabandha]

Gulāl (गुलाल)—Name of a particular rāga.

Guli (गुलि)—Wooden pipe shaped objects, which are used in Pakhāvaj and Tablā between the leather strips and the wooden drum, to maintain the tension of the strips. [Its other name is gaṭṭa or ghāṭ]

Gulu (गुलु)—(P=Grīvā) The place of joint

between ḍāṇḍī (finger board) and tumbā (belly).

Gṛha (गृह)—Girhā; Graha. Sthāyī. Aṁśa. [See : the relevant terms]

Gejjai (गेज्जइ)—Cluster of small bells worn round the ankle.

Gettuvādyam (गेत्तुवाद्यम्)—A particular type of Karṇāṭaka string instrument that maintains tāla.

Gettusvaram (गेत्तुस्वरम्)— Sargam (notes) which measures the same as one cycle (āvṛtti) and is applied in the middle of the last portion of the lyrical composition.

Geya (गेय)—Mātu; Bhāṣā (language). Composition suitable for singing. Particular variety of nibaddha-gīta (tāla bound composition).

Geya-nāṭaka (गेय-नाटक)—Gīti-nāṭya (opera).

Geya-pada (गेय-पद)—Variety of lāsya-nṛtya (faminine dancing). Pada (composition), suitable for singing.

Geṣṇa-Geṣṇu (गेष्ण, गेष्णु)—The leader of Sāma-gāna (Vedic singing).

Gōj-Kān (गोँज कान)—[See : Kān]

Goṭ (गोट)—Cāṭi; Kāni. (The rim of tablā type of instruments).

Goṭu (गोटु)—Goṭu vādyam, an instrument.

Goṭu vādyam (गोटु वाद्यम)—Particular Karṇāṭaka string instrument.

Godohana (गोदोहन)—Particular ṣāḍava śuddha tāna (Hexatonic note arrangement) of madhyamagrāma. [See : Tāna, Grāma]

Godhanī (गोधनी)—Name of a particular rāga.

Godhā (गोधा)—Name of a particular Vedic instrument.

Godhulī-gaurī (गोधुली-गौरी)—Name of a particular rāga.

Gopī-kāmoda (गोपीकामोद)—Name of a particular rāga.

Gopī-cād (गोपीचाँद)—Gopī-yantra [See : Vādya]

Gopī-basanta (गोपी बसन्त)—Name of a particular Karṇāṭaka rāga.

Gopī-yantra (गोपीयन्त्र)—Name of a particular instrument. [See : Vādya]

Gopuccha (गोपुच्छ)—Name of a particular yati [See : Tāla]

Govinda Vijay (गोविन्द विजय)—Name of a particular rāga.

Gomaṅgala gāna (गोमङ्गल गान)—A particular type of folk song [See : Lokagīta].

Gomatī-Kalyāṇa (गोमती कल्याण)—Name of a particular rāga.

Gomukha (गोमुख)—A particular conch-shell [See : Vādya].

Gorakha (गोरख)—Other name of Rāga Kedāra.

Gorakha-yukta rāga-nāma (गोरख युक्त राग-नाम)—Names of rāgas with Gorakha as prefix–Gorakha-kalyāṇa, Gorakha-belāvala.

Gorakha-Sevāra-gāna (गोरख सेवार गान)—Gomaṅgala gāna-a type of folk song.

Goli (गोलि)—Gaṭṭā; Guli. [See : Guli].

Go-śṛṅga (गोशृङ्ग)—Name of a particular type of horn [See : Vādya].

Goṣṭhī-Vādya (गोष्ठीवाद्य)—Assemblage of Kutapa (orchestra); Assemblage.

Gauḍ (गौड़)—Name of a particular rāga.

Gauḍ-yukta-rāga nāma (गौड़-युक्त-राग नाम)—Rāga names with Gauḍ as prefix—Gauḍ-kalī, Gauḍ-kānarā, Gauḍgiri, Gauḍ-belāvala, Gauḍ-mallār, Gauḍ-sāraṃ, etc..

Gauḍ-Khemṭā (गौड़-खमेटा)—Gaḍ-khemṭā tāla.

Gauḍār, Gauḍhāra (गौड़ार, गौड़हार)—Gwalior-bānī of Dhrupada gāna. [See : Bānī].

Gauḍhār-sāraṃ (गौड़हार सारं)—Name of a particular rāga.

Gauḍī 1 (गौड़ी)—Gauḍī-gīti; Gīti with 'Ohāti'

svaras, and adorned with closely arranged gamakas (embellishments) in mandra-madhya-tāra sthānas, (lower-middle-upper octaves) in an unbroken manner. [See : Pañcagīti, Ohāṭi].

Gauḍī 2 (गौड़ी)—Name of a particular rāga.

Gauḍ-manoharī (गौड़ मनोहरी)—Name of a particular rāga.

Gauṇḍ (गौण्ड)—Name of a particular rāga; Gōḍ.

Gauṇḍ-gulsan (गौण्ड गुलसन)—Name of a particular rāga.

Gaur-yukta-rāga nāma (गौर युक्त राग नाम)—Rāga names with the prefix Gaur—Gaur-kalyāṇa, Gaur-mukhī, Gaur-sāraṃ, etc..

Gaura-candrikā (गौर चन्द्रिका)—The first part of Kīrtana of Bengal, in which description of beauty and attributes of Gaurāṅga (Caitanyadeva), are depicted.

Gaurā (गौरा)—Name of a particular rāga.

Gaurāñjanī (गौराञ्जनी)—Name of a particular rāga.

Gaurī (गौरी)—Name of a particular rāga.

Gaurī-yukta-rāganāma (गौरी-युक्त-राग नाम)—Rāga names with the prefix Gaurī—Gaurī-kelī, Gaurī-basant, etc..

Gaul (गौल)—Gauḍ, Gaur. [Two kinds of L (ल) Varṇa (letter) are prevalent; one is from mūrdhvā, (cerebral letter), the other antyastha (closing letter). The one from mūrdhvā is differentiated by putting a dot under Ḷ (ल़)].

Gaul-Śārīram (गौल शारीरम्)—Solid deep voice [voice, that is not deep is called sanna-śārīram, in Karṇāṭaka].

Graha 1 (ग्रह)—Dhartāi. The starting svara of a rāga. Aṃśa-svara.

Graha 2 (ग्रह)—A particular prāṇa (specific sign) of tāla. [See : Tāla]

Graha 3 (ग्रह)— Those akṣaras (syllables) of mixed vādana-kriyā (act of playing) of mṛdaṅgas which were used in ancient days in successive arrangements, in different mārgas [See : Mārga]

Grahabhedam (ग्रहभेदम्)—Creation of different scales from the main scale by shifting the tonic (ṣaḍja).

Grāma (ग्राम)—In ancient days, three grāmas (musical scales) were created because of the change in gāndhāra svara (the third note). The position or nature of the gāndhāra which used to be in the descending scale, became different in later period in the ascending scale, and hence the main scale changed into three types. Thus, instead of saptaka (heptad), their name became grāma. The main sopānaka or saptaka was named Ṣaḍja-grāma; in the second one, as madhyama svara (4th note) became Ṣaḍja (tonic) it was called Madhyama-grāma, and the third one had gāndhāra, 3rd note, as its Ṣaḍja (tonic), and hence, named Gāndhāra-grāma. [See : Śruti].

Grāma 1(ग्राम) (musical scale)—A particular saptaka (heptad) constructed by the different and special combinations of 22 Śrutis (microtones). [See : Saptaka]. The reason for the difference between saptaka and grāma is catuṣka (tetrachord) and unique application and mixing of antara (interval). [See : Antara] In ancient India three types of catuṣkas were created [See : Catuṣka].

(1) Devas and Gandharvas (the two Vedic sects who lived in high mountainous lands in Western Himalaya region) had three catuṣkas, which were created by the madhyāntara type of svaras. [See : Antara]

(2) Catuṣkas of Pitṛ and Yakṣas (the two sects who lived in Pitraloka or plateau region of Western Himalaya region) were made of svaras of Kṣudrāntara, Bṛhadāntara and Madhyāntara type respectively, and

(3) the Catuṣkas of Ṛṣi (seers or the philoso-

phers) and mānava (humans/common-people) were created by arrangements of svaras having Bṛhadāntara, Kṣudrāntara and Madhyāntara nature, respectively. [See : Catuṣka, Antara] Saptaka (heptad) could be created over a specific Catuṣka with the help of re-establishment of the catuṣka. [Svarāntara—interval between two śuddha (natural) svaras]. Example—of No. 3.

3	2	1	
Madhya ←	Kṣudra ←	Bṛhat	[(Svarāntara)–interval between two Śudha (natural) svaras]
(M)	(Ks)	(Bṛ)	

Meaning—	6	5	4	3	2	1
Interval :	M ←	Ks ←	Bṛ ←	M ←	Ks ←	Bṛ
(Vedic) :	6-7	5-6	4-5	3-4	2-3	1-2
(Modern) :	D-P	Ni-D	S-Ni	Ri-S	G-Ri	M-G

[See : Saptaka]

But the grāmas were created by the earthly man by placing the Catuṣka of mankind over different Catuṣkas. Example (popular and worldly catuṣka, of descending order) :

1. M ← M ← M (descending)
+
M ← Kṣ ← Bṛ ← Re-establish

Meaning-	M ←	Kṣ ←	Bṛ	M ←	M ←	M
(Vedic) :	4-5	3-4	2-3	1-2	1-1	6-1
(Modern) :	S-Ṇi	Ri-s	G-Ri	M-G	P-M	D-P

To be noticed here that the re-established Bṛ is M-G, which is placed at the place next to M-G, which is Madhyāntara of the real catuṣka, i.e. it is converted to Bṛhadāntara by becoming G-Ri. By the same principle Ri-S and S-Ṇi become Kṣudrāntara and Madhyāntara respectively [See : Kṣudrāntara].

2. ← ← M ← Bṛ ← Kṣ (descending)
+
M ← Kṣ ← Bṛ ← ←

Meaning :	M ←	Kṣ ←	Bṛ ←	M ←	Bṛ ←	Kṣ
(Vedic) :	3-4	2-3	1-2	1-1	6-1	5-6
(Modern) :	Ri-S	G-Ri	M-G	P-M	D-P	Ni-D

If arranged properly, the above mentioned three grāmas will be (from S) :

1. Gāndhāra grāma-
(M) S, (Kṣ)Ri, (Bṛ)G, (M)M, (M)P, (M)D, (Bṛ) Ni.
2. Yākṣa or Madhyama grāma—
(Bṛ)S, (M)Ri, (Kṣ)G, (Bṛ)M, (M)P, (Bṛ)D, (Kṣ) Ni.
3. Laukika (popular) or Ṣaḍja-grāma—
(Bṛ) S, (M) Ri, (Kṣ) G, (Bṛ) M, (Bṛ) P, (M) D, (Kṣ) Ni. [See : Śruti]

Svara-saptaka (heptad) is born from catuṣkas [See : Catuṣka]. Svara-saptaka (heptad) originates from combination of two catuṣkas, [Pūrva-catuṣka + Uttara-catuṣka]. [See : Saptaka].

There were three Indian catuṣkas, belonging to Svarga (heaven), Antarīkṣa (middle-region/firmament), and Bhūtala (earth). From the mixture of these three catuṣkas, three grāmas have been created. The Laukika (popular), Ṣaḍja-grāma of the Ṛṣis of earth, were born in descending order :

	4	3	2	1
	S ←	Ri ←	G ←	M
and	S →	Ri →	G →	M
	1	2	3	4

By mixing or replacing one over the other, what has been achieved is :
M G Ri S Ṇi Ḍ P.

The Madhyama grāma of the Antarīkṣa or Pradyauṣa Pitṛs that is, Yakṣas, is born in descending order :

	4	3	2	1
	M ←	P ←	D ←	Ni
and	S →	Ri →	G →	M
ascending :	1	2	3	4

By mixing, that is, substituting, the achieved result is: Ni D P M G Ri S.

Gāndhāra-grāma of the Devas (gods) of Svarga (heaven), i.e.—Gandharvas, has originated in a descending order :

	4	3	2	1
	G ←	M ←	P ←	D
and	S →	Ri →	G →	M
	1	2	3	4

By mixing, that is, by re-establishing the achieved result is —

D P M G, M G Ri S
that is, D P M G, Ri S Ṇi S

Vedic literatures mention that, it was due to the research of the Devas, Pitṛs and Ṛṣis or with the development of their natural characteristics of uttering svaras, three types of catuṣkas (tetrachord, i.e. four successive svaras, from the first svara of svara grāma or four successive svaras from the fifth svara) were evolved and through these three, only three grāmas were created. Devas' or Gandharvas' catuṣka was equally divided and the division began from 'G' or 'Gāndhāra', hence their svara-grāma or grāma was named 'Gāndhāra-grāma'. The catuṣka of the Pitṛs or Yakṣas, was related to 'M' or Madhyam and was divided according to svaras possessing madhyāntara-bṛhadā-ntara-kṣudrānatara character and that is why, the grāma was called Madhyama-grāma; and the Ṛṣis suddenly changed the catuṣka of Vedic ascending svaras of 1st, 2nd, 3rd, 4th, to S-Ri-G-M of ascending order and placed it in the class of svaras having madhyāntara-bṛhadāntara-kṣudrantara character, and hence it was called 'Ṣadjagrāma'.

The orderly arrangement of Śrutis (microtones) in the three above mentioned grāmas, are as follows :

Ṣaḍjagrāma— 4^{S} 3^{Ri} 2^{G} 4^{M} 4^{P} 3^{D} 2^{Ni}
Madhyamagrāma—4^{S} 3^{Ri} 2^{G} 4^{M} 3^{P} 4^{D} 2^{Ni}
Gāndhāragrāma— 3^{S} 2^{Ri} 4^{G} 3^{M} 3^{P} 3^{D} 4^{Ni}

It may be easier to understand values of śruti according to cents, but there is difference of opinion regarding value.

According to Gāndharvas,—
4 śruti = 204 cents; 3 śruti=166 cents; and 2 śruti=128 cents.

According to modern theory—
4 śruti=204 cents; 3 śruti=182 cents; and 2 śruti=112 cents.

According to Gāndharvas—
Gāndhāra grāma is 0 (S), 128 (Ri), 204 (G), 166 (M), 166 (P), 166 (D), 204 (Ni), 166 (Ś) cents.

According to modern theory, it is not possible to arrange Gāndhāragrāma in proper order. If they are arranged, their values change, as mentioned below—
0 (S), 112 (Ri), 204 (G), 182 (M), 182 (P), 134 (D), 204 (N), 182 (Ś) cents.

According to Bharata, a single Śruti does not have different values, therefore, it is natural that his method of calculation was different. [See : Śruti]

Grāma 2 (ग्राम)— Position of Saptaka (heptad), e.g.—Mandra (lower), Madhya (middle), Tāra (upper) heptads.

Grāma-mūrcchanā (ग्राममूर्च्छना)—The mūrcchanā (ascending/descending order of notes), that originates due to a change in the tonic/key-note or due to Ṣaḍja-saṃkrāmaṇa (shifting ṣaḍja, the tonic). [See : Mūrcchanā]

Grāma-rāga (ग्राम राग)—Five Mārga-rāgas dependant on five gītis. Related with Śuddhā, Bhinnā, Gauḍī, Besarā and Sādhāraṇī, five gītis, are—(1) Śuddha-rāga, (2) Bhinna-rāga, (3) Gauḍa-rāga, (4) Besara-rāga and (5) Sādhāraṇa-rāga.

In ancient days, there were 5 Śuddha, 5 Bhinna, 3 Gauḍa, 8 Besara and 7 Sādhāraṇa rāgas. During later period, the number of Śuddha rāga became 7.

Grāmika (ग्रामिक)— The Indian term for tonic or key-tone.

Grāmageyagāna (ग्रामगेयगान)—A variety of Sāmagāna. [Normally, Araṇyegeya and Grāmegeya gānas are referred as Araṇyageya and Grāmageya] [See : Sāmagāna].

Grāmya (ग्राम्य)—Vulgar. Particular Gīta-doṣa (defect in singing).

Grāmya-gīti (ग्राम्यगीति)—Pallīgīti (folk song) [See : Lokagīti]

Grāmya-vādya (ग्राम्यवाद्य)—Type of Folk instruments used in villages. [See : Vādya].

Grīva (ग्रीव)—Particular Alaṅkāra 1.

Gha (घ)

Ghaṭa (घट)—Name of a particular instrument. Particular tāla.

Ghaṭkātī (घटकाली)—The narrative portion in Ḍhap-kīrtana. In modern Kīrtana, explanatory or descriptive type of speech, rendered in between.

Ghaḍi (घड़ि)—Name of a particular ghana vādya (idiophone instrument). [See : Vādya]

Ghanṭā (घन्टा)—Name of particular ghana vādya (idiophone instrument). [See : Vādya]

Ghana 1 (घन)—Common name for instruments made of metal.

Ghana 2 (घन)—Sound, having essence (depth), which can be heard from a distance. [See : Śabda-guṇa]

Ghana rāga (घन राग)—Class of Karṇāṭaka-rāgas, whose originality of svaras can be understood by ordinary svara-vistāra, e.g.—Naṭa, Gaula, Ārabhī, Śrī, etc. rāgas.

Ghanatva (घनत्व)—Volume of svara.

Ghanam (घनम्)—Fast; Kalpanā-saṅgīta performed with fast tānas.

Ghanā (घना)—Another name of the second Śruti (microtone) of Ṛṣabha svara (Ri). [See : Śruti]

Ghar (घर)—Hole of gajrā. [See : Gajrā]

Gharānā (घराना)—Lineage of famous musicians. Speciality of singing of a musician's family. Continuous succession of musicians. Musician-family, known by their name of place. [See : Pariśiṣṭa (appendix)]

Gharānā-śreṇī (घराना श्रेणी)—Various divisions of gharānā according to the branches of music, e.g.—(1) *Gāyaka-gharānā* (singer), (2) *Vādaka-gharānā* (instrumentalists), (3) *Nartaka-gharānā* (dancers).

Gāyaka ghrarānār śreṇī (गायक घरानार श्रेणी) (Classes of singer gharānās)

(a) Dhrupada gharāna, (b) Khayāl gharāna, (c) Ṭappā gharānā, (d Ṭhumrī ghāranā.

(a) Subdivision of Dhrupada gharānā-(i) Senī gharāna, (ii) Gwalior gharānā, (iii) Tilmandi (Punjab) gharānā, (iv) Atrauli gharānā, (v) Agra gharānā, (vi) Udaypur (Saharanpur) gharānā (vii) Betia gharānā, (viii) Banaras (Mishra) gharānā, (ix) Bisnupur gharānā. - [Jaipur and Rampur gharānās do not mean any particular gharānā but it means assemblage of a few gharānās; hence those are not mentioned here as separate gharānās. In Delhi also, representatives of many gharānās lived together and hence the name 'Delhi gharānā' has become meaningless].

(b) Subdivisions of Khayāl gharānā—(i) Kavvāl [No. 1] Delhi gharānā, (ii) Tilmandi gharānā, (iii) Lucknow gharānā, (iv) Gwalior gharānā, (v) Sikand-arabad gharānā, (vi) Agra gharānā, (vii) Atrauli gharānā, (viii) Kirana gharānā, (ix) Jaipur gharānā, (x) Punjab [Patiala] gharānā, (xi) [No. 2.] Delhi gharānā, (xii) Raṅgīle gharānā, (xiii) Banaras [Mishra] gharānā, (xiv) Sahaswan gharānā, (xv) Rampur gharānā [a branch of Kavvāl gharānā].

(c) Subdivisions of Ṭappā gharānā—(i) Rampur gharānā, (ii) Lucknow gharānā, (iii) Banaras gharānā. [Through the training imparted by different gharānā representatives of North India, different styles of ṭappā evolved at different places of Bengal, but the styles did not give birth to any gharānā].

(2) **Vādaka gharānār śreṇī**—Different classes of players' gharānās—(a) Bīṇ-

gharānā, (b) Sitār-gharānā, (c) Sarod gharānā, (d) Sāraṅgī gharānā, (e) Pakhāvaj gharānā, (f) Tablā gharānā. [Detailed gharānā-related informations about flute, śāhnāi, nakkārā, dhol etc. are not readily available; hence it is not possible to discuss about their gharānās. Banaras gharānā of sāhnāi and Bengal gharānā of dhol are very famous].

(a) The subdivisions of Bīn and Rabāb gharānās—

(i) *Senī gharānā*, (ii) Jaipur gharānā (bīn gharānā), (iii) Saharanpur gharānā (bin gharānā).

[By Rabāb gharānā, it means Senī gharānā only].

(b) *Sitār gharānā*—its subdivisions—(i) Gwalior (Jaipur) gharānā, (ii) Senī gharānā, (iii) Satara gharānā, (iv) Indore gharānā, (v) Bishnupur gharānā, (vi) Banaras gharānā, (vii) Imdādkhānī gharānā, (viii) Dhaka gharānā, (ix) Dwarbhanga gharānā.

(c) *Sarod gharānā*—its subdivisions—(i) Rampur gharānā, (ii) Senī gharānā, (iii) Gwalior gharānā, (iv) Lucknow gharānā.

(d) *Sāraṅgi gharānā*—its subdivisions—(i) Delhi gharānā, (ii) Kirānā gharānā, (iii) Punjab gharānā, (iv) Banaras gharānā. [Names of Sāraṅgī players are available at other places also, but no information about their gharānās are available. Esraj has emerged from Sitar and Sāraṅgi gharānās. A few gharānās of Esraj are also found, e.g.—Bishnupur gharānā, Banaras gharānā, Gaya gharānā. Some mixed gharānās originated at Calcutta also.]

(e) Subdivisions of Pakhāvaj gharānā—(i) Punjab gharānā, (ii) Banda gharānā, (iii) Gwalior gharānā, (iv) Banaras gharānā, (v) Indore gharānā, (vi) Bishnupur gharānā, (vii) Calcutta gharānā, (viii) Dhākā gharānā.

(f) Subdivisions of Tablā gharānā—(i) Delhi gharānā, (ii) Lucknow gharānā, (iii) Farukkabad gharānā, (iv) Ajraḍa gharānā, (v) Banaras gharānā, (vi) Punjab gharānā.

(3) **Nartaka gharānā vibhāga**—(divisions of Dance gharānā)—(a) Lucknow gharānā, (b) Banaras gharānā, (c) Jaipur gharānā, [See : Saṅgīta gharānā]

Gharānedār (घरानेदार)—One who maintains the music tradition of one's own family of musicians, or of guru.

Ghare-jāoā (घरे जाओआ)—After singing 'ākhar' portion of a pada (lyrical composition) of Kīrtana completely, and then returning to the same pada and starting to sing the tune of pada. [See : Ākhar]

Gharoyānā (घरोयाना)—Incorrect pronunciation of the word gharānā.

Ghaṣiṭ(घषिट्)—Khaśita. Ās. Sound produced in a string instrument by rubbing.

Ghāi (घाइ)—Sound produced in a musical instrument by striking.

Ghāṭ (घाट)—Sārikā; frets of string instrument. Guli [See : Guli] or gaṭṭās of ānaddha vādya (membranophone instruments). Different portions of the chāuni or covering, made of hide, separated by choṭ (strip of hide), of an instrument.

Ghāṭalikā (घाटलिका)—Name of a particular Vedic instrument.

Ghāṭūgāna (घाटुगान)—Name of a particular folk-song.

Ghāḍ (घाड़)-(गुलु) Gulu. The joining place between belly and finger board.

Ghāḍi (घाड़ि)—Āḍi, Sarasvatī, Setu. (Neck bridge).

Ghāta (घात)—Sounded act of tāla. Tāli. The position for stressed sound. To apply stroke by two fingers on vīṇā. [See : Ḍarā]. Particular chanda (rhythm) of instrument, in Kīrtana.

Ghīcaka (घीचक)—Name of a particular string instrument.

Ghuṅur, Ghuṅgur (घङुर, घुङ्गुर)—String of tiny bells tied around the ankles, during dance.

Ghumpāḍānī gāna (घुमपाड़ानी गान)—Recitation of verse type of lyrics set to tune and sung in order to put babies to sleep.

Ghurac (घुरच्)—Savārī of Tānpurā, Sitār type of instruments. (Bridge). [See : Savārī]

Ghêṭur gāna (घेँटुर गान)—Name of a particular folk song.

Ghoḍī (घोड़ी)—Tantrāsana of Sāraṅgī and Esrāj type of instruments. (Bridge).

Ghoṣavatī (घोषवती)—Name of a particular string instrument.

Ghoṣā (घोषा)—Verses consisting of one or two lines, recited in between singing of Maṅgala gīta. Particular type of ancient vīṇā.

Ca (च)

Cakra 1 (चक्र)—Name of a particular tāla.

Cakra 2 (चक्र)—Orderly arrangement. Division. In Karnātaka music, 72 mela-kartās are used arranged in 12 cakras or divisions. There are six meḷas in each cakra. The serial names of the 12 cakras are—1) Indu, 2) Netra, 3) Agni, 4) Veda, 5) Bān, 6) Ṛtu, 7) Ṛṣi, 8) Vasu, 9) Brahma, 10) Diśi, 11) Rudra, 12) Āditya, [See : Meḷa, Mela-kartā]

Cakra 3 (चक्र)—Name of particular Karatāla, a kind of percussion instrument, made of wood.

Cakratāna (चक्रतान)—Keeping with the sequence of tāla, by arranging small pieces of composition in the shape of cakra, meaning circle. [See : Tāna]

Cakradār (चक्रदार)—Which goes round more than once. The word cakra is used with tukrā, tāna, tihāi, paraṇ. In the case of tāla, cakradār comes back to Sama, the most accentuated beat, after going round three times. [See : Tāna, Tāla]

Cakradhar (चक्रधर)—Name of a particular rāga.

Cakrabandha (चक्रबन्ध)—Name of a particular finger movement of vīṇā. Playing of a large composition of svaras with the help of four to six frets on four strings of vīṇā.

Cakravāhem (चक्रवाहेम्)—Name of a particular rāga.

Ca-gaṇa (च-गण)—[See : Gaṇa]

Caccatpuṭa (चच्चत्पुट)—Name of particular ancient mārgatāla.

Caccarī, Carccarī (चच्चरी, चर्च्चरी)—Name of a particular ancient prabandha. Ancient name of cācar. Name of a particular tāla. Name of a particular ānadha-vādya (membranophone).

Cañcala (चञ्चल)—Name of a particular tāla.

Cañcasas-mallāra (चञ्चसस मल्लार)—Name of a particular rāga.

Cañcī-kalyāṇa (चञ्ची कल्याण)—Name of a particular rāga.

Cañcupuṭa (चञ्चुपुट)—Name of a particular tāla; Cācpuṭ.

Caṭkā (चट्का)—Name of a particular folk song.

Caḍaker gāna (चड़केर गान)—Name of a particular folk song.

Caḍti (चड़ति)—Name of a particular tāna.

Caḍā (चड़ा)—Tīvra (Sharp); Kaḍī. High, e.g.— Caḍā-svara/sur. (high note).

Caḍī (चड़ी)—Tīvra (sharp) Higher; Kaḍī.

Catasra (चतस्र)—Name of a particular ancient tāla.

Catasra jāti (चतस्र जाति)—Name of a particular ancient tāla-jāti. [See : Caturaśra]

Caturaṅga (चतुरङ्ग)—Caturaṃ; The gīta-bandha, which has four aṅgas (elements of composition), e.g.—Pada, Svara, Tena, Pāṭa. Modern Caturaṅga in the modified version of ancient Caturaṅga. Its other name was Caturmukha. [See : Gītabandha]

Caturaśra, Caturasra (चतुरश्र, चतुरस्र)—The word expresses characteristics of ancient tāla; prevalent pronunciation is catasra. It was one among the Gāndharva tālas, which used to create different classes due to different arrangements of their akṣaras (syllables/letters) and which possessed such number of akṣaras which were divisible by the number 4. [See : Tāla]

Caturaśra-gati (चतुरश्र गति)—[See : Jāti 6]

Caturaśra-jāti (चतुरश्र जाति)—[See : Tāla]

Caturtha (चतुर्थ)— 4th or 5th descending svara of Vedic saptaka (heptad). [See : Svara-nāma]

Caturtha mūrcchanā (चतुर्थमूर्च्छना)—The mūrcchanās in which—Ṣaḍja of Ṣaḍja-grāma and Madhyama of Madhyama-grāma are the 4th Svaras.

Caturdaṅḍī (चतुर्दण्डी)—The four varṇas (stages of movement)-Sthāyī, Ārohī, Avrohī and Sañcārī. The four musical items—gīta, ālāpa, ṭhāya (sthāya) and prabandha, which take part in expressing the complete image of a rāga. [See : the relevant terms]

Caturdaśa alaṅkāra (चतुर्दश अलङ्कार)—14 well arranged alaṅkāras (ornamentation) described in the treatise 'Saṅgītasāra', e.g.—

1. *Eka-svara*
   (a) *Sarala* (simple)—S Ri G M P D Ni Ś.
   (b) *Yamala* (double)—SS RiRi GG, etc.
   (c) *Pluta* (three some)—SSS RiRiRi GGG, etc.
   (d) *Catura* (four some)—SSSS RiRiRiRi GGGG, etc.
2. *Dvi-Svara* (two notes)—SRi SRi, RiG RiG, GMGM, MPMP, etc.
3. *Tri-Svara*(three notes)—SRiG SRiG, RiGM RiGM, GMP GMP, etc.
4. *Catuh Svara* (four notes)—SRiGM SRiGM, RiGMP RiGMP, GMPD GMPD, etc.
5. *Śṛṅkhalī* (chain like)—SRī, RiG, GM, MP, PD, DNī, NiŚ (Dīrgha or long varṇas are 2 mātrās—'Rī' and 'Nī')
6. *Nāgapāśa*—SRiGMGRiSRiGM, RiGM-PMGRiGMP... .
7. *Maṅgala*—SRiGMGRiSRiGMGM, RiGM-PMGRiGMPMP... .
8. *Yati maṅgala*—SSRiSRiGM, RiRiG RiGMP, GGMGMPD... .
9. *Nandana*—SRiGMSRiSRiGfM, RiGM-PRiGRiGMP... .
10. *Sundara*—SRiSRiSRiG, RiGRiGRiGM... or SRiSRiGMP, RiGRiGMPD... .
11. *Kanda*—SSRiGM, RiRiGMP.. .
12. *Sarabha*—SRiGMPDNiŚ, RiGMPDNiŚ, GMPDNiŚ ...; or SRiGMPDNiŚ, SŚNiDPMGRiS.
13. *Kuṭila*—SSRiGSRiGSRiRi, RiRiGM-RiGMRiGG... .
14. *Udbhaṭa*—SRiGG RiGMM, GMPP.. . [See : Prācīnacihna]

Caturdaśa mūrcchanā (चतुदर्श मूर्च्छना)—14 Mūrcchanās are comprised of 7 mūrcchanās of Ṣaḍjagrāma and 7 mūrcchanās of Madhyama grāma. [See : Mūrcchanā]

Caturdhā mūcchanā (चतुर्धा मूर्च्छना)—Mūrcchanā consisting of four types, e.g. Śuddha, Antara yukta, Kākali yukta and Kākalyantar yukta. Pūrṇa, Ṣāḍava, Ouḍuva and Sādhāraṇa are four varieties of ancient mūrcchanās. [See : Mūrcchanā]

Caturdhātu (चतुर्धातु)—Ancient prabandha, in which there used to be four dhātus (stanzas), viz.—Udgrāha, Melāpaka, Dhruva and Ābhoga. Prabandhas in which there used to be Udgrāha, Dhruva, Antara and Ābhoga dhātus. [See : Prabandha, Dhātu]

Caturviṃśati Śruti (चतुर्विंशति श्रुति)—Number of śrutis accepted as per particular opinion of Karṇāṭaka. According to Pt. Akalaṅka,

22 śrutis together with Prati-antara gāndhāra and Prati-kākalī niṣāda. [See : Śruti-Saṃkhyā]

Caturvidha svara (चतुर्विध स्वर)—The four svaras—Vādī (sonant), Saṃvādī (consonant), Anuvādī (follower notes) and Vivādī (dissonant).

Caturmukha (चतुर्मुख)—Name of a particular ancient Prabandha; There are four padas in Caturmukha prabandha and in these padas, four varṇas like sthāyi etc., and svara, pāṭa, pada and tena are applied [See : relevant terms]. Now a days Caturmukha is counted as a variety of Caturaṅga. In this, there are four caraṇas (foot in poetry), four aṅgas (elements of lyric) and two tuks (stanzas) but the term Caturaṅga or Caturmukha is not used.

Catuṣka (चतुष्क)—It is the Bengali terminology for tetrachord (devised by Jyotirindranath Thakur). In designing India's svara-saptaka, Catuṣka was one of the means. This Catuṣka was of three kinds—

(1)		(2)		(3)	
Bṛ	Ārya	Kṣ	Poitra	M	Daiva
Kṣ	or	Bṛ	or	M	or
M	Laukika	M	Yākṣa	M	Gāndharva

Which means—

(1) Ārya catuṣka constructed of (from above) Bṛhat-antara=(Bṛ), Kṣudra-antara=(Kṣ) and Madhya-antara=(M);

(2) Poitra-catuṣka constructed of (from above) Kṣudra-antara (Kṣ), Bṛhat-antara (Bṛ) and Madhya-antara (M).

(3) Daiva-catuṣka, constructed of Madhya (M), Madhya (M) and Madhya antara (M). [See : Antara]

This kind of division is the outcome of India's own way of thinking, which is not seen elsewhere. Only in Greece resemblance is noticed with Phrygian Catuṣka to Ārya, meaning Laukika Catuṣka. It may not be unlikely that there was a link between this resemblance and the fleeing Aryan clan Bṛciwans of Hariyāpiyā (Harappā). The śruti (microtone)-value of Indian Catuṣka is 9. If the ancient original Catuṣka of Daiva (or Gāndharva) maintained the number of śruti of madhya-antara as 3, then 9 śrutis were available in the catuṣka, the cents value of which would be 498 (166+166+166). [See : Śruti, Cents]

Catuṣkala (चतुष्कल)—In mārga-tāla, the mātrā-akṣara that used to be indicated by one ghāta or pāta when 4 times ghāta-pāta was applied in that, the change in situation that occured, was termed as Catuṣkala. In modern thinking if number of tāla-varṇa in one laghu mātrā is increased to 4 laghu mātrās then when the 'Kākapada' state of that mātrā takes place i.e.the state arising from madhyalaya (medium tempo) to ati-vilamvita laya (very slow tempo), Catuṣkala is the term to express that changed state. [See : Mārgatāla, Ghāta-pāta etc., Kākapada and other terms]

Catuṣpadī (चतुष्पदी)—Name of a particular ancient prabandha. Gāna (song), poem or pada (lyrical composition) comprising of four caraṇas (foot of literature).

Catuhṣaṣṭhī-kalā (चतु:षष्ठी-कला)—[See : Kalā]

Catuhsvara (चतु:स्वर)—Combination of four svaras. Ancient svarāntara [See : Svarāntara]; Particular incomplete Sopānaka. [See : Sopānaka].

Candrakalā (चन्द्रकला)—Name of a particular vādya (instrument). Name of a particular tāla.

Candra-yukta rāga-nāma (चन्द्रयुक्त रागनाम)—Rāga names with prefix Candra—Candrakalī, Candra-kalyāṇa, Candra-kānta, Candrakās, Candrakośa, Candra-jini, Candra-mañjarī, Candra-mukhī, Candra-sāraṃ, Candra-haṃsa, etc..

Candra-cautāla (चन्द्रचौताल)—Name of a particular tāla.

Candra pirāi (चन्दपिराइ)—Name of a particular ānaddha vādya a (membranophone) of Karṇāṭaka; Candramaṇḍalam.

Candramaṇḍalam (चन्द्रमण्डलम्)—Name of a particular ānaddha vādya (membranophone) of Andhrapradesh. [See : Candrapirāi]

Candra sāraṅga (चन्द्रसारङ्ग)—A variety of Sārindā, a string instrument. [Innovated by Ustad Alauddhin Khan]

Candrahaṃsī (चन्द्रहंसी)—Name of a particular rāga; Candrāsi.

Candrā (चन्द्रा)—Name of a particular mūrcchanā (ascending/descending order of notes) of Nāradamata; Kalopanatā mūrcchanā. [See : Mata]

Candrāṃśa rāga (चन्द्रांश राग)—Name of a rāga, to be sung at night.

Candrikā (चन्द्रिका)—Name of a particular rāga.

Candrikā bhairavī (चन्द्रिका भैरवी)—Name of particular rāga.

Capaka 1 (चपक)—Name of a particular tāla.

Capaka 2 (चपक)—Playing the bols (syllables) of ānaddha-vādya (membra-nophone) on the tablī (belly) of a string instrument, with hands.

Capalā (चपला)—Name of a particular śruti (microtone) according to Makaranda.

Campaka (चम्पक)—Name of a particular rāga, particular tāla.

Campākalī (चम्पाकली)—Name of a particular rāga.

Campāvatī (चम्पावती)—Name of a particular rāga.

Campu (चम्पु)—Name of a particular Prabandha-jāti. A particular literary piece composed alphabetically.

Carkhī tāna (चरखी तान)—[See : Tāna.]

Caraṇa (चरण)—Dhātu; tuk. Pada. [stanza).

Caraṇam (चरणम्)—Name of a particular dhātu of Karṇāṭaka gītabandha; it is the tuk (stanza) after pallavī and anupallavī and may be more than one in number.

Carmaghātaka (चर्मघातक)—The player who is ignorant about the proper use of pāṭākṣara, i.e. bol or syllables, specialities of accompaniment and śāstras of tāla.

Carmajanāda (चर्मजनाद)—[See : Nāda]

Carma-vādya (चर्मवाद्य)—Avanaddha vādya (membranophone); the instrument which is covered with hide and produces sound when hit on the hide.

Caryā (चर्या)—Name of a particular ancient prabandha. Name of a particular chanda.

Caryā gīti (चर्या गीति)—Gāna (songs) composed by Buddhist siddhācāryas of Sahajiyā sect, set on ancient rāgas and tālas.

Calana 1 (चलन)—Conjunction and speciality of arrangement of svaras that manifest the true nature of the rāga and proper utilisation of ten-lakṣaṇas (characteristics). Manifestation of the characteristics such as graha, vādī, anuvādī, saṃvādī, vivādī, bahutva, apanyāsa, antara-mārga, simple and complicated ārohana-avrohaṇa and display true nature and movements of rāgas by the help of orderly arrangement of the svaras. [See : the relevant terms]

Calana 2 (चलन)—Bol (syllables) of tablā conforming to gat-paraṇ of pakhāvaj. Guthāodār-bol of tablā [See : Bol, Guthāodār]

Calana svara (चलन स्वर)—The svara (note) that is applied as Kampita (a particular embellishment) svara.

Calavīṇā (चलवीणा)—The vīṇā in which strings or frets can be changed or shifted from its own position to bring about change in svaras. The fretless vīṇā in which pitch of the strings can be raised or lowered to manifest changes of śrutis (microtones) (śrutyantara) or svaras

(notes) (svarāntara). The vīṇā with frets, in which the frets can be moved upward or downward i.e. shifting the frets, from their own position to manifest some other śruti or svara. [In the modern days, those vīṇā class of instruments which have lesser number of frets, as a result of which, the frets have to be adjusted by moving upward or downward during change of thāta (scale), are called Calavīṇā. In fact, Calavīṇā was utilised during experimentation on 22 śrutis; it had no other significance in the olden days.] [See : Antara 3, Sāraṇā-kriyā]

Calasvara (चलस्वर)—According to Hindusthānī opinion, those svaras, which are able to manifest in other form or semblance. The five svaras Ri G M D Ni, which are capable of becoming flat or sharp. [According to Hindusthānī system, seven svaras are either acala (not changeable) or cala (changeable); S and P do not accept any change in their form, therefore these are acala, and may be called Śuddha-svara. But the rest of the five svaras are subject to change, and therefore these are 'calasvara'. None of these are śuddha (pure). Judged from the angle of śruti (microtone), if placed lower, it will be Komil, i.e. Komala (flat) and if placed higher, it will be Tīvar, i.e. Tīvra (sharp).

Calita (चलित)—[See : Alaṅkāra]

Cāṭ, Cāṭi 1 (चाँट, चाँटि)—The edge or rim of the tablā-class of ānaddha-yantras (mem-branophone instruments) Kāni; Kinār.

Cāṭi 2 (चाँटि)—Open stroke with the palm.

Cāndanī-yukta-rāga nāma (चाँदनी-युक्त रागनाम)—Names of rāgas with prefix Cāndanī, e.g. Cāndanī-kedāra, Cāndanī-mallāra, Cāndanī-sāraṃ, etc..

Cāndanī-cautāla (चाँदनी चौताल)—Name of a particular tāla. Candra-cautāla.

Cāk (चाक)—Biḍā, beḍ or pāgḍī of ānaddha-vādya (membranophone instrument). Along the edge or rim of the hide-cover of a percussion instrument, a particular type of edging is provided, through which the hide-strips pass (छोट-**Choṭ**).

Cācpuṭa (चाचपुट)—A particular type of ancient Gāndharva or Mārga tāla. A particular type of tāla applied in Kīrtana.

Cācar, Cāccar (चाचर, चाँचर)—Songs of Holi festival set on Cācar-tāla. A particular type of tāla. A corruption word for the ancient Caccarī prabandha.

Cāturmāsya (चातुर्मास्य)—A particular type of Ṣāḍava śuddha tāna (hexatonic arrangement of svaras) [See : Tāna]

Cāndramasī (चान्द्रमसी)—A particular type of mūrcchanā [See : Mūrcchana].

Cāpā (चापा)—The resonanceless closed sound that is produced after striking on the chāuni (top) of ānaddha vādya (membranophone instrument).

Cāpān (चापान्)—The question posed by the first team in Kavigāna, which is composed extempore in verse, tune and tāla. [See : Kavigāna]

Cābi (चाबि)—The keys of harmonium type of instrument. [Indian translation of the English word 'Key'].

Cāraṇ (चारण)—Bhāṭ; Singers, who sing the good deeds of a family. Naṭa; Kuśi-lava.

Cārī (चारी)—Movements of dancing feet; movement of niṣpādya nṛtya (dance) with one foot.

Cāl (चाल)—The style of rāga. Movement pursuing the sthāna or aṅga of a rāga, e.g.—Cāla of Tārā, Cāla of Kalyāṇa. Special characteristics of a rāga or a gāna (song).

Cālanikā (चालनिका)—Name of a particular śruti (microtone).

Cāli (चालि)—Name of a particular dance with movement.

Cikārā (चिकारा)—Name of a particular string instrument.

Cikāri (चिकारी)—The particular 'Ci'-type of sound quality produced during playing jhālā (a special technique of playing) on the string, in a string instrument e.g., sitār. The side strings that produce 'Ci'-type of sound.

Cicārīr tār (चिकारीर तार)—The strings to play jhālā, which are attached at the side of string instruments. [Normally these are two in number. These are also used to maintain the remnant of a musical sound.]

Ciṭṭa (चिट्ट)—Definite style or manner [Karṇāṭaka word].

Ciṭṭam (चिट्टम्)—Gāb or Khiraṇ (black paste) applied on the right face of mṛdaṅga. [Karṇāṭaka word].

Ciṭṭa svara (चिट्टस्वर)—The svaramālā composed in a very special style and sung at the end of anupallavī and caraṇam of Karṇāṭaka Kṛti.

Citen (चितेन)—The next portion after Mahaḍā in Kavigāna, which is sung in Tāra-sthāna in a high-pitched voice. [See : Kavigāna]

Citra (चित्र)—Name of a particular mārga of Gāndharva-tāla. [See : Prāṇa of Tāla].

Citrakalā (चित्रकला)—Name of a particular Kṣudra gīta [See : Kṣudra-gīta], which contained three dhātus (stanzas),- udgrāha, dhruva, and ābhoga; tāla used, was of kṣudra (less significant, small) type, e.g.—Krīḍā-tāla, Ek-tāla. Number of pāda (foot of poetical composition) used to be from two to six, seldom upto eight.

There used to be no variety in dhātus in Citrakalā, but the padas used to be beautiful and soft alliteration was applied. Number of mātrās (metrical measure) were same in udgrāha and ābhoga and was much more than dhruva.

Citranāṭyam (चित्रनाट्यम्)— Citra-nṛtya; special dance, performed standing on a layer of sand or wheat flour, and with the intricate feet movement a picture is drawn up on the layer under the feet. [Normally, a cloth-cover is spread over the layer and Bol or Vādya-pāṭa (syllables) depicting the picture, is sung].

Citrapadā (चित्रपदा)— Variety of Kṣudragita [See : Kṣudra gīta], in which beauty of chanda and anuprāsa (alliteration) is depicted but no speciality is noticed of the dhātus (stanzas). It has three dhātus, — udgrāha, dhruva and ābhoga.

Citrā (चित्रा)—Name of a particular mūrcchanā. Name of a particular Ṣāḍava-suddhatāna (hexatonic arrange-ment of notes). A particular type of sapta-tantrī vīṇā. [See : Mūrcchana]

Citrā-gaurī (चित्र गौरी)— Name of a particular rāga.

Citrāvatī (चित्रावती)— Name of a particular mūrcchanā [See : Mūrcchanā].

Cintalā (चिन्तला)— Name of a particular tāla instrument (percussion) [See : Vādya].

Cindu (चिन्दु)— Name of a particular Karṇāṭaka folk song.

Cinna Varṇam (चिन्नवर्णम्)— Karṇātaka varṇam, which is small in stature. Small abhyāsa-gānas (song for practise).

Cipalā (चिपला)— Particular type of percussion instrument.

Cīllā (चिल्ला)— (Per.) Concentrated practice on any particular subject, for 40 days.

Cīj (चीज्)—A thing fit to be sung. Gāna (song), bound by svaras. A gāna with a good bandīś (composition).

Cukkā (चुक्का)—Particular type of aerophone (wind) instrument.

Cuṭkulā (चुट्कुला)—An ancient gāna (song) style of Jaunpur, prevalent during 14th century; there used to be two caraṇas (stanzas) in this gāna style, the first of which was meant for singing as per set

tune while the second was for reciting in tune in the form of poetry. Together, these two formed a tuk, which had love and separation as the subject matter. Normally no tāla was applied in this song.

Cutti (चुट्टि)—Particular face-make up of Kathakalī dance.

Cūḍāmaṇi (चूड़ामणि)—Name of a particular tāla. Particular type of Karṇāṭaka rāga.

Cetana svara (चेतनस्वर)—Svara originating from human voice.

Celā (चेला)—Disciple; Śāgīrd.

Cehāl (चेहाल)—[See : Śabda guṇa]

Caitī (चैती)—Particular folk song, sung in Bihar in the month of Caitra (end of spring). A particular type of rāga.

Cokṣa (चोक्ष)—Śuddha (pure), e.g.—cokṣa-tāna, cokṣa-rāga.

Collukeṭṭu (चोल्लुकेट्टु)—Solakaṭṭu; Bol (sylla-bles) of instruments.

Cohrā (चोहरा)—A particular type of tāla.

Cauka-kālam (चौककालम्)—Slow tempo of Karṇāṭaka tāla.

Caukaḍī (चौकड़ी)—Exhibition of different tālas with two hands and two feet, simultaneously.

Caukam (चौकम्)—Slow style.

Cauguṇa (चौगुण)—The state or situation, when tāla or mātrā gains speed four times faster. Four-mātrā-time of Barābar, meaning normal laya (tempo) or speed expressed in one mātrā.

Cautārā (चौतारा)—A type of a particular folk instrument.

Cutāla (चौताल)—A type of particular tāla.

Cautālā (चौताला)—[See : Tāla prakāra]

Cautiśā (चौतिशा)—A type of particular folk song of Orissa.

Caudun (चौदुन)—Cauguṇa [See : Dun].

Caudhakī (चौधकी)—A particular type of string instrument.

Caupallī (चौपल्ली)—Four types of gati (tempo) applied within one bol (syllable) arrangement of avanaddha vādya (membranophone instrument). [See : Pallī]

Cyāvita (च्यावित)—[See : Gamaka].

Cyuta (च्युत)—That situation, when grāmika svara (tonic/keynote) gives away a śruti (microtone) each to two of the svaras one preceding and one following the grāmika.

Cyuta-pañcama (च्युतपञ्चम)—Karṇāṭaka name of pañcama (5th note), having three śrutis.

Cyuta-madhyama (च्युतमध्यम)—The tonic of Madhyama-grāma i.e. when Madhyama or M (4th note) gives away one śruti to Gāndhāra and one śruti to Pañcama, and thereby becomes a svara of two śrutis and having shifted from its own original place assumes the name Cyuta-Madhyama, cyuta meaning dislodged or shifted. According to Karṇāṭaka system, madhyama becomes Cyuta-madhyama when it gives away one śruti to gāndhāra.

Cyuta ṣaḍja (च्युतषड्ज)— Ṣaḍja or 'S' svara, which is the tonic of Ṣaḍja-grāma, when altered or shifted from its original place gives one śruti to Niṣāda and one śruti to Ṛṣabha thus becoming a distinctive svara composed of two śrutis. [See : Sopānaka].

According to Karṇāṭaka system, Ṣaḍja svara becomes Cyuta-ṣaḍja when it gives away one śruti to niṣāda.

Cha (छ)

Chaṃ-er-gāna (छं एर गान)—A particular type of folk song. A particular type of gīti-nāṭya (opera).

Chakkā (छक्का)—A particular type of Kaida (ornamentation of tāla) in 1½ time chanda (rhythmic pattern) of Śrī-khola.

Chajjukī-mallāra (छज्जुकी-मल्लार)—A particular type of rāga.

Chaḍ (छड़)—Bow with appropriate string to

play Sāraṅgī type of string instruments; Dhanu; Kāmān; Vādya-śabdikā. Bow.

Chaḍā (छड़ा)—A particular type of verse, which can be recited in tune [See : Lok gīta]

Chaḍī (छड़ि)—Chaḍ. [See : Chaḍ]

Chanda (छन्द)—Beauty and variety of gaṇa, gati, varṇa in poetry or songs composed in a systematic, orderly manner distinguished by yati (pause), and prasvana (stress). [See : Gaṇa, Gati, Varṇa]

Chanda-prakāra (छन्द प्रकार)—Chandas may be of different nature. When discussed from ancient times, it is seen that chanda has undergone evolution, changes and additions through the different ages. Those ages may be divided into 4 stages, e.g.—(i) Vedic, (ii) Paurānika, (ii) Historic and (iv) Modern.

(i) In Vedic age 26 varieties of chandas used to be applied, out of which the first seven were main 1. Gāyatrī, 2. Uṣṇik, 3. Bṛhatī, 4. Triṣṭup, 5. Anuṣṭup, 6. Jagatī, 7. Paṃkti, 8. Śakkarī, 9. Aṣṭi, 10. Atyaṣṭi, 11. Ati-jagatī, 12. Ati-śakkarī, 13. Dhṛti, 14. Ati-dhṛti, 15. Kṛti, 16. Prakṛti, 17. Ākṛti, 18. Vikṛti, 19. Saṃkṛti, 20. Atikṛti, 21. Utkṛti, 22. Uktā, 23. Atyuktā, 24. Madhyā, 25. Pratiṣṭhā, 26. Supratiṣṭhā.

(ii) During Paurānika-age laukika (popular) chanda became more prominent and as a result many new chanda-names came about and number of chandas also increased. During Muni Bharata's time (C. 2nd Century B.C.) names of 90 varieties of chandas were available, out of which the following are noteworthy:

1. Rajanī, 2. Jayā, 3. Vijayā, 4. Guru, 5. Śikhā, 6. Vimalā, 7. Vithi, 8. Girā, 9. Jalā, 10. Ramyā, 11. Kāntā, 12. Nalinī, 13. Kāminī, 14. Subhadrā, 15. Muditā, 16. Prakāśita. etc..

(iii) During Historical age, the names that were suited for poetry or literature got prominence.

Most of these were prevalent in Paurānika-age and a few were added in later period. Use of these were seen in literature composed in Sanskrit language, e.g.—1. Aparavaktra; 2. Amṛtadhārā; 3. Āryā; 4. Āryāgīti; 5. Induvadanā; 6. Indra-vajrā; 7. Indra-vaṃśā; 8. Udgatā; 9. Udgīti; 10. Upagīti, 11. Upacitra; 12. Upendra-vajrā; 13. Kaṭka; 14. Kanyā; 15. Kusuma citra; 16. Kendumālī; 17. Kaumudī; 18. Kṣamā; 19. Cancalī-kāvalī; 20. Campa-kamālā; 21. Tunaka; 22. Toṭaka; 23. Tvari-tagati; 24. Dodhaka; 25. Drutamadhyā; 26. Navamālinī; 27. Puṣpitāgrā; 28. Pṛthvī; 29. Pramāṇikā; 30. Pramitākṣarā; 31. Prabhā; 32. Praharṣiṇī; 33. Prahāra-kalikā; 34. Vasanta-tilaka; 35. Vasanta mālikā; 36. Vidyunmālā; 37. Vegavatī; 38. Vaitālīya; 39. Bhujaṅgaprayāta; 40. Mañjubhāṣiṇī; 41. Maṇimālā; 42. Mattā; 43. Mattamayūrī; 44. Mono-ramā; 45. Mandākrāntā; 46. Mānavaka; 47. Mālinī; 48 Meghavisphurjitā; 49. Mauktikamālā; 50. Rathoddhatagati; 51. Rathoddhatā; 52. Rucirā; 53. Śaśikalā; 54. Śaśivadanā; 55. Śārdulavikrīḍita; 56. Śālinī; 57. Śikhariṇī. 58. Satī; 59. Suvadanā; 60. Sumukhī; 61. Sragdharā; 62. Sragviṇī; 63. Svāgata; 64. Hariṇaplutā; 65. Hariṇī, etc.. [In other chanda granthas (treatises) more names are available. A few names are also found in Saṅgīta-ratnākara.].

(iv) During modern age, application of names is almost gone. Chandas are generally judged these days in the form of Mātrā-vṛtta, Svara-vṛtta and Akṣara-vṛtta. Adoption of chandas from other lands is also a reason for this. However, till quite recently names of chandas like Payār, Laghutripadī, Dohā, Caupāī, etc. used to be heard.

Chanda-o-gāna (छन्द-ओ-गान)—(Poetical

metre and song) It is observed from ancient times that the tune of the chanda (poetical metre) which is applied in the lyric of the song, sometimes follows the chanda's laghu-guru (short-long) pronunciation, or sometimes tends to follow some other type of chanda. However, there is no such rule that a tune must always have chanda, although there is scope for faint appearance of free (unrestricted) chanda, due to the application of stress (prasvan), pause (yati) and movement (gati), in a beautiful manner. In most cases a musical composition has its own inherent chanda for which a composition becomes more beautiful.

Chanda O Tāla (छन्द ओ ताल)—(chanda and tāla)— Chanda (rhythm) is located within the pattern of composition of tāla. The chanda makes tāla sometimes restless, sometimes turbulent. It gives expression to samatā (similarity), asamatā (dissimilarity) and viṣamata (irregularity). This uniqueness of tāla and chanda of kāvya (literature) are not the same things, though some similarity between the two, in one or two places may be observed. The chanda in lyric brings in strains of melody, creates swing and helps to enhance its beauty; while chanda in tāla brings in beauty of movement. This movement is observed in action, in song and in dance, but these have no close relationship with literature. However, in ancient times a tendency was observed to utilise chandas of kāvya (literature) in tāla. This remark is also not untrue that the roots of many varieties of tāla lie hidden in the chandas of kāvya. But it is more true that tāla initially had originated on account of its relation with action and music and that the same had continued. With the development of music and various experimentations and trials, chandas of tāla have yielded many varieties.

Tāla has samapadī chanda with 2, 3, or 4 mātrās (beats); Viṣama-mātrik chandas with mātrās 2-3, 3-4, 4-3, 4-2, etc.; asama-mātrik chandas with mātrās 2-3-4, 3-2-2-3-4, etc.; āḍi-chandas with mātrā arrangements of 1½-1½-1,1½-½-1 etc..

Chanda o nartana (छन्द ओ नर्तन)—(Chanda and dance.) Where there are movements and body actions in nartana (dance), chanda enhances the beauty of dancing. Role of chanda is minor where expressions of emotions are concerned.

Chanda o laya (छन्द ओ लय)—[Chanda and laya (tempo).] There is a swing in chanda, and a feeling of undulation. As long as this lasts as a natural feeling it is full of chanda. Hence, chanda is a feeling, full of movement, which can be sensed. Sense of chanda ceases when this movement loses its tempo, that is, ceases to exist before the commencement of next movement. In ati-vilamvita laya (very slow tempo), tempo of movement ceases, hence chanda loses its existence.

Chanda-mātrika (छन्दमात्रिक)—The tāla or tāna which applies summation of mātrās (beats) following a particular chanda. There may be many varieties for specific application of chanda-mātrika mātrās, e.g.—(1) Sama, (2) Viṣama, (3) Asama, (4) Laghu, (5) Guru. [See : Mātrā and other relevant terms]

Chandas, Chandaḥ (छन्दस्, छन्दः)— Name of a particular book (grantha) of Sāma-gāna.

Chandovatī (छन्दोवती)—[See : Śruti].

Chandovaddha alaṅkāra (छन्दोवद्ध अलङ्कार)— The alaṅkāra (ornamentation), in which chanda of famous tāla has been followed. It used to be of eight varieties in the middle ages, e.g.—

(1) *Dhruva*—arranged in 14 mātrika-chanda (chanda consisting of 14 beats) of Dhruva-tāla : SRi GMGRi SRiGRi SRiGM. [other name is Indranīla].

(2) *Maṇṭha, Maṭhya*—Arranged in 10 mātrika-chanda (chanda consisting of 10

beats) of Maṇṭha-tāla: SRi SRiSRi SRiGM. [other name is Mahāvajra]

(3) *Rūpaka*—Strung in 6 mātrika-chanda (chanda consisting of 6 beats) of Rūpaka-tāla : SRi SRiGM [other name is Nirdoṣa].

(4) *Jhampa, Jhampā*—Strung in 10 mātrika-chanda (chanda consisting of 10 beats) of Jhampa-tāla : SRi SRiG SRiGM-. or SRiG SRi SRiGM- or S SRi SRiG SRiGM. [other name is Sīra].

(5) *Tripuṭa*—Arranged in 7 mātrika-chanda (chanda consisting of 7 beats) of Tripuṭa-tāla : SRiG SRiGM. or, SRiGRi SRiG [other name is Kokila]

(6) *Aḍḍa, Aṭha*—Arranged in 12 or 14 mātrika-chanda (chanda consisting of 12 or 14 beats) of Aḍḍa-tāla : SRi GRi SRi SRi SRiGM. or, SRi-G- S-RiG- M-M-. [Other name is Āvarta].

(7) *Ādi*—Arranged in 4 mātrika-chanda (chanda consisting of 4 beats) of Ādi tāla: SRiGM. Some call it Ekatāla, in which the mātrās are of faster laya. [Other name is Sadānanda].

(8) *Jhompaṭa*—Arranged in the 8 mātrika-chanda (chanda consisting of 8 beats) of Jhompaṭa-tāla : SRi SRi SRiGM.

These alaṅkāras (ornamentation) bound by chanda are not very recent. At that time chandas were applied in Laghu-mātrā, Gurumātrā etc. stages and Laghu mātrā used to be constructed of 4, 5, or 6 akṣaras. [See : Mātrā, Akṣara] As an example in Dhruva chanda—Laghu +guru= 4+10 or Laghu + Laghu + Laghuśekhara=4+4+6. In Maṇṭhya chanda, Druta + laghu + laghu = 2+4+4, etc.. In modern times, chanda and tāla being based on mātrās instead of Druta, Laghu, etc., akṣaras of 2,4, etc. are being called-mātrās. Earlier, while Lagu+Lagu+Laghu+Laghu used to be mentioned to denote tāla, in modern days the rule is to call 4+4+4+4 mātrās instead.

Chapkā 1 (छप्का)—To lift the hand quickly after hitting the string with the tips of the finger.

Chapkā 2 (छप्का)—Name of a particular tāla.

Chapkī (छपकी)—Name of a particular tāla.

Chavimāna (छविमान)—[See : Śabda-guṇa]

Chāuni (छाउनि)—The hide-covering on the face of the drum of percussion instrument; Puḍī.

Chād peṭār gāna (छाद पेटार गान)—Name of a particular folk song (sung during olden days while curing of roof-top).

Chānd (छान्द)—Name of a particular folk song of Orissa.

Chāyā 1 (छाया)—Name of a particular rāga.

Chāyā-yukta rāga-nāma (छाया युक्त रागनाम)—Rāga names with prefix Chāyā—Chāyā-kalyāṇa, Chāyākośa, Chāyākāmoda, Chāyā-gurjarī, Chāyā-gauḍ, Chāyā-ṭodī, Chāyā-taraṅgiṇī, Chāyā- tilak, Chāyā-naṭ, Chāyā-pañcak, Chāyā-bihāga, Chāyā-belāvala, Chāyā-mallāra, Chāyā-saindhavī, etc..

Chāyā 2 (छाया)—Kāku [See : Kāku]. Shadow/semblance. Introduction of slight hint of some other rāga while performing a particular rāga.

Chāyā 3 (छाया)—In the framing of 24 śrutis (microtone) of Karṇāṭaka system, it is the name of the 17th śruti.

Chāyānī-ṭodī (छायानी टोड़ी)—Name of a particular rāga.

Chāyālaga (छायालग)—Sālaga, Sālaṅka. Made up of combination of two rāgas. Made up with a part of another rāga. A rāga, in which, resemblance with the śuddha (pure) form of a rāga is partially maintained (here the name chāyā implies that some resemblance with the śuddha form is retained). [See : Śuddha]. Normally, the word Chāyālaga is applied to rāga; but Chāyālaga or Sālaga can be traced in prabandha also.

Chāyālī-ṭodī (छायाली टोड़ी)—Name of a particular rāga.

Chālikya (छालिक्य)—Name of a particular ancient gīti-nāṭya (opera).

Chuṭ 1 (छुट)—Arrival at a far away svara, from one svara, scaling over intermediate svaras. Jumping from one svara on to another.

Chuṭ is of 4 kinds, e.g.—

(1) *Ātaka, Vikṣepa*—Ascending from one svara to any other (svara) before the 8th svara. [The word is available as ārcaka]

(2) *Khātaka, Prakṣepa*—Opposite state of ātaka. [The word is also available as Khārcaka.]

(3) *Svarāntara, Svarāṣṭaka*—Going to the 8th svara from a particular svara.

(4) *Pukār*—Expressing a cluster of svaras as a chuṭ to aṣṭama-sthāna (8th place) [See : Pukār]

Chuṭ 2 (छुट)—The prastāra applied in the mānjhā or middle portion of ābhoga stanza and joḍ portion of ālāpa. [See : Prastāra]

Chuṭ 3 (छुट)—Particular aṅga (element of composition) of Kīrtana, in which the portion of pada (lyrical composition) is sung in light type of tālas.

Chuṭ-tāna (छुट तान)—Tāna, in which cluster of svaras situated far apart are applied like Chuṭ. [See : Tāner Sañjā]

Chuṭā (छुटा)—Name of a particular tāla. A specialised type of tāla in Kīrtana. [See : Tāla & Chanda-vibhāga]

Chuṭā-Saṅgat (छुटा सङ्गत)—Playing of Lahrā [See : Laharā] on pakhāvaj. [Playing of Lahrā on tablā has become famous. But Mṛdaṅga or pakhāvaj, when played as solo (Śuṣka vādya) in not called 'Lahrā' vādan, though there is no doubt that the word Lahrā has evolved from the ancient popular word Laharī. Laharī was another name of udgrāha (a particular stanza) of Vādya-prabandha played on instrument, and in those ancient days Vādya-prabandha used to be practised only on instruments such as paṭaha-huḍukka, etc.. It is to be observed that pakhāvaj is related to paṭaha, yet in its act of playing, the word laharī is not present. Perhaps, due to this reason, the term chuṭā-saṅgat has been created later. The meaning of chuṭā is viślisṭa (separated/ analysed)].

Cheḍ 1 (छेड़)—Ālaṅkarika or ornamental playing in a sympathetic manner in string instruments. Extra strokes on cikārī or sympathetic strings according to mātrās (beats); striking the cikāri after striking the main string while the strain of tune is still there.

Cheḍ 2 (छेड़)—Playing instrument such as tānpurā, etc. with the touch of fingers.

Cheṇḍā, Ceṇḍā (छेण्डा, चेण्डा)—Name of a particular ānaddha (membranophone) instrument of Karṇāṭaka.

Chepkā (छेपका)—Name of a particular tāla.

Chele-bhulāno-chaḍā (छेले भुलानो छड़ा)—The verses recited in tune to keep children amused or to distract their minds.

Cho (छो)—Name of a particular folk dance of Purulia [Some eminent persons opine that Chau and Cho are two different dances. The first belongs to Mayurbhanja while the second belongs to Purulia.]

Choṭ (छोट)—Tasmā; Dorak; Baddhi; Particular rope made of hide strip to keep the chāunī (top covering of hide) of ānaddha vādyas (membranophone instruments) taut.

Choṭā-Khayāl (छोटा खयाल)—Khayāl of madhya (medium) or druta laya (fast tempo), in which there is less scope of vistāra (expansion) and more scope of tāna etc; Khayāl of small stature; Dunī Khayāl, Choto-Khayāl.

Cholī tāna (छोली तान)—Those tānas and vistāras of Dhrupada where inherent

specialities of tāla, laya or chanda are not maintained nor the trace of those are preserved.

Chau, chou (छउ, छौ)—Name of a particular folk dance of Seraikela.

Ja (ज)

Jaṃlā (जंला)—Corruption of Jaṅgulā. Dhun.

Jaṃlā-gāna (जंला गान)—A dhun type of song. Songs made of mixed rāgas.

Jagajhampa 1 (जगझम्प)—Name of a particular ānaddha (membranophone) instrument.

Jagajhampa 2 (जगझम्प)—Jagajhampā; Name of a particular tāla.

Ja-gaṇa (ज-गण)—[See : Gaṇa]

Jagapāla (जगपाल)—Name of a particular tāla.

Jaṅgulā, Jaṃlā (जङ्गुला, जंला)—Name of a particular rāga.

Jatyat (जत्यत्)—Name of a particular tāla.

Jati (जति)—Karṇātaka-name for bols (syllables) of ānaddha vādya (membranophone instruments).

Jatisvaram (जतिस्वरम्)— In Saṅgīta-darpaṇa treatise, there is description of a dance called yati-nṛtya, an ancient Karṇāṭaka-nṛtya, in which dance used to be performed in unision with the vādyākṣaras (syllables of instruments) that is, with the instrument the pāṭākṣaras or bols were sung and with the movement of the feet, those bols were transformed into dance. From that yati-nṛtya, the dance style of Jatisvaram evolved at the end of 18th century through evolution. The Vādyākṣaras of this dance are divided into tuks of pallavī, anupallavī and caraṇam and are sung and expressed through the medium of dance. But, at present, though the name Jatisvaram still remains, Solakaṭṭu or sargam is used instead of jati. Jatisvaram is found to be presented as part of Bharatanāṭyam. [See : Bharatanāṭyam].

Jana-todī (जनतोड़ी)—Ancient name of Hanumat-toḍī.

Janaka (जनक)—In the ancient times when Deśīgītas established themselves, their tunes came to be known as rāgas. After that, many rāgas kept originating following and pursuing those rāgas. In an effort to bind them all together a system came into existence by which the initial ones were called 'janaka', meaning 'janamadālā' (one who has given birth) and the later ones were called 'janya', that is, born out of janaka. This system is known as 'Janaka-janya' paddhati. In ancient times, the Grāma-rāgas were 'janaka' and rāgas like Bhāṣā, Vibhāṣā etc. were 'janya'. Later on, when Bhāṣā-Vibhāṣā gained prominence, these also became 'janaka', and later-Deśī rāgas started being reckoned as 'janya'. During this period, Grāma rāgas got the respect of Gāndharva rāgas. Gāndharva-śāstrakāras (authors) had proclaimed a pre-rāga sutānika (melody type), named jāti, as the 'janaka' (parent) of Grāma rāgas in an effort to maintain the influence of religious music unimpaired. [See : Sutānika].

Janaka-ṭhāṭa (जनक ठाट)—The thāṭa which bears the name of the janaka (parent) of Hindusthanī janya rāgas (offspring rāgas). The Hindusthani terminology for Karṇāṭaka 'Melakartā'. [See : Thāṭa].

Janaka rāga (जनक राग)—Ṭhāṭa-rāga. The name of the rāga with which the thāṭa is identified. In Karṇātāka paddhati it is called Mela-rāga. Janaka rāga, as per Karṇāṭaka paddhati is sampūrṇa in āroha and avroha (with all the seven note in both ascendance and descendance) and connected to each other. It is forbidden to use any more notes than seven in this. But during the middle ages, janaka rāgas

though had seven svaras, there was no hard and fast rule that these would be sampūrṇa in aroha-avroha and be connected with each other. In those days, Mela or Ṭhāṭa or Saṃsthāna would accept that rāga as 'janaka-rāga' which was ancient or famous or well established [See : Mela-rāga, Saṃsthāna].

Janya-rāga (जन्यराग)—Rāga under ṭhāṭa. Jātirāga, Deśīrāga, Chāyālaga rāgas, etc. originating from Jāti-sutānika (melody type) or Grāmarāga, Bhaṣā rāga, etc..

Japatāla (जपताल)—Name of a particular tāla of Kīrtana.

Java (जव)—Name of a particular alaṅkāra.

Javatva (जवत्व)—Motion in acts of dance.

Javāb 1 (जवाब)—(A. Javāb=reply). Exhibition of a cluster of svaras in another cluster of similar svaras in a song.

Javāb 2 (जवाब)—Exhibition of skill in instrument by replying the svara pattern in a song by identical repetition, or by replying to specialities of laya (tempo) by identical laya pattern.

Javābī tāna (जवाबी तान)—Displaying identical pattern of a saptaka (heptad) in its another part without disturbing the svara arrangement and sequence of a tāna.

Javābī-Saṅgat (जवाबी सङ्गत)—Exhibition of identical bol (syllables) artistry by the accompanist in reply to the tāna and toḍā that are sung or played. [See : Tāna, Toḍā]

Javā, Jaoā (जवा, जौआ)—Javā; Koṇ; Vādya-śabdikā; The triangular hand-held plectrum made of wood, horn or coconut-shell, with which Rabāb class of string instruments are played by stroking the strings.

Javārī, Jaoārī (जवारी, जौआरी)—Javārī; Joyārī (in Bengali), Kalā. Resonance like the humming of a bee is produced by the use of jīvā [See : Jīvā]. The open resonance or sweet twang produced by coming in contact with the savārī (bridge), when the string is stroked/plucked.

Javārī-sāf (जवारी-साफ्)—Javārī-saf, Joyārī-sāf. The space between the string and the bridge is rubbed clean with some tools in such a manner, that a narrow gap is created between the string and the bridge and because of such a gap, when the string is plucked, sometimes there is contact with the bridge and sometimes not, resulting in production of sound with undulation or with open resonance. In tānpurā, thread type of jīvā is used, because of which, high, open and swinging sound is produced while in sitar etc. since there is no jīva, sound becomes shrill, open and resonant. [See : Jīvā].

Jamjamā (जमजमा)—(A. Zamzamā=novel change in voice) Particular gamaka (embellishment) produced by uttering or striking two consecutive svaras twice, one after the other. [See : Gamaka]

Jamjamā tāna (जमजमा तान)—Tānas made up of a cluster of svaras, each uttered twice. Tānas made of twice uttered svara-cluster, mixed with some other svaras [See : Tāner Sañjā]

Jaya (जय)—Name of a particular ancient venu (flute). Name of particular ancient tāla.

Jayajaya-yukta-rāga-nāma (जयजय युक्त राग नाम)—Name of rāgas with the prefix Jaya jaya—Jayajaya-kalyāṇa, Jayajaya-belāvala, Jayajaya-mallāra, etc..

Jayajayantī (जयजयन्ती)—Name of a particular rāga.

Jayajayantī-kānarā (जयजयन्ती कानरा)—Name of a particular rāga.

Jayat-yukta rāga-nāma (जयत्युक्त रागनाम)—Name of rāgas with the prefix Jayat—Jayat-kalyāṇa, Jayat-puriyā, Jayat-basanta, Jayat-belāvala, Jayat-śrī, Jayat-śaṅkarā, etc..

Jayatī (जयती)—Name of a particular rāga.

Jayanta (जयन्त)—Name of a particular rāga.

Jayanta-yukta rāga-nāma (जयन्त-युक्त रागनाम)—Names of rāgas with the prefix Jayanta—Jayanta-kali, Jayanta-kedāra, Jayanta-mallāra, Jayanta-śrī, Jayanta-sāraṅg, etc..

Jayamaṅgala (जयमङ्गल)—Name of a particular tāla.

Jayamaṇṭha (जयमण्ठ)—Name of a particular tāla.

Jayamanoharī (जयमनोहरी)—Name of a particular rāga.

Jayaśrī (जयश्री)—Name of a particular rāga. Name of a particular tāla.

Jayā (जया)—A particular Śruti-name. Name of a particular tāla.

Jayāvatī (जयावती)—Name of a particular rāga.

Jarab 1 (ज़रब्)—(A. Zarb=strike) Hati; striking with koṇ (plectrum) or nakhī.

Jarab 2 (ज़रब्)—'Sama' (most accentuated beat) or tāli of tāla-division.

Jarab 3 (ज़रब्)—Mizrāb. Ṭhok. Bols (syllables) rich with ṭhok. [See : Ṭhok]

Jarabdār tāna (ज़रबदार तान)—Ṭhok-tāna; The tānas produced by uttering svaras in intermittent fashion or by pushing. [See : Tāner sañjā]

Jaltaraṅga (जलतरङ्ग)—Udaka vādya; Sapta-śarāb. [See : Vādya].

Jalad (जलद्)—(derived from the Persian word Jaldī). With fast tempo. [The word is applied in cases of gītabandha (lyrical composition); gat, (instrumental composition), tāna, and tāla].

Jaladhara (जलधर)—Name of a particular ancient rāga.

Jaladhara-yukta rāga-nāma (जलधर युक्त रागनाम)—Name of rāgas with the prefix Jaladhara—Jaladhara-kedāra, Jaladhara-sāraṅg, etc..

Jalsā (जलसा)—(A. Jalsā=Assembly, festivity, dance) Assembly of dance and music; music festival.

Jahejī (जहेजी)—(A. Jaheji=dowry of daughter's marriage) Any item related to music given to son-in-law as dowry. [Normally, Jaheji implies jaheji-chiz, jaheji-rāga, jaheji tāna]

Jāg gāna (जाग् गान)—Name of a particular folk song.

Jagaraṅa-gāna (जागरण-गान)—Portion of a Kīrtana type of Pālā-gāna, which is sung keeping awake throughout the night. [Some call it jāgar or jāgari]. [See : Kīrtana, Pālā].

Jāj-yukta rāga-nāma (जाज्युक्त रागनाम) Names of rāgas with the prefix Jāj—Jāj-kānrā, Jāj-mallāra, etc..

Jāṭ (जाट्)—Jāt; Particular gītabandha, in which different languages, rāgas and tālas are applied in the khaṇḍas (portions) or padas (wordings) of each tuk. (stanza) [The term perhaps was innovated by a particular person]

Jāt-kīrtana (जातकीर्तन)—Jāt-gāna; Those famous songs of Kīrtana which are considered to be excellent examples of pure styles of Gaḍānhāṭi, Manoharsāī, etc.. To change the tune of these songs, style of singing and manner of tāla, are considered to be a crime in the society or Śāstras of Kīrtana.

Jāt-gāna (जात-गान)—Songs of Jāt-kīrtana, Dāgī-gāna [See : Jāt Kīrtana]

Jāti 1 (जाति)—The number of akṣaras in the circle of ancient Dhruvā-gīti. [See : Akṣaras, Dhruvāgīti)

Jāti 2 (जाति)—The series of ancient chandas applied in Dhruvā gīti, e.g.—Atyuktā, Madhyā, Pratiṣṭhā, Gāyatrī, Uṣṇik, Anuṣṭup, Bṛhatī, Paṁkti, Jagatī, Capalā, Udgatā, Dhṛti, Triṣṭup, Ati-jagatī, Śakkarī, etc.— 90 varieties.

Jāti 3 (जाति)—Action of membranophone instruments related with ancient nāṭya

(drama), expressing different-emotions, characters, or movements of things, e.g.—Śuddhā, Deśānurūpā, Deśādpetarūpā, Paryāyā, Viṣkambhā, Paryastā, Saṁrambhā, Pārṣṇisamastā, Duṣkarakaraṇā, Ūradhagoṣṭhikā, Uccitikā, Ebaṁvādyā, Mṛdaṅgapaṇavā, Avakīrṇā, Ardhāvakīrṇā, Samplavā, Vidhūtā.

Jāti 4 (जाति)—Particular svara-pattern of Mārga gīta [See : Mārga 1]; Svara-rūpa (proper image of notes) or sutānika (melody type) produced with the proper application of mūrcchanā (ascending/descending order of notes), varṇa (stages of movement) and ten-lakṣaṇas (characteristic). This may be called the Gāndharva-rūpa (image) of rāga. [Jāti had a few specialities, one of which was the unique application of aṁśa (the main svara of a rāga). This application could change the real image of jāti, due to which several images used to be expressed from one jāti, and which may be compared with the method of shifting ṣaḍja the tonic to change rāgas. In modern times just as Belāvala gets transformed into Kāfī, if 'Ri' of Belāvala is accepted as 'Sa' similarly in the ancient days, if different aṁśa svaras of jāti were accepted as 'S', same jāti could assume many images. The real image of the jāti could be known by the special application of the main aṁśa svara. From treatise *Saṅgīta-ratnākara*, one gets an indication of ascertaining such images and partly from the treatise *Bṛhaddeśī*. Example : mūcchanās of Ṣāḍajī-jāti Saptasvārika Ṣaḍjādi (Ārohī/ascending scale) Sooo Rio Goo Mooo Pooo Do Nioo Ś.

Its main aṁśa is 'S', so the real image of Ṣāḍajī jāti was 3 S, 4 Ri, 2 G, 3M, 4 P, 4 D, 2 Ni, that is, like Kāfi of modern times. In ancient times the number of jāti (Śuddha) was 7, but in later period another 11 vikṛta jātis were added to make the number 18, out of which the first seven were called Śuddha-jāti. The 18 names are:

1. Ṣāḍaji, 2. Ārṣabhī, 3. Gāndhārī, 4. Madhyamā, 5. Pañcamī, 6. Dhaivatī, 7. Naiṣādī, 8. Ṣaḍja-Kaiśikī, 9. Ṣaḍjodīcyavā, 10. Ṣaḍjamadhyamā, 11. Gānadhārodīcyavā, 12. Rakta-gāndhārī, 13. Kaiśiki, 14. Madhyamodīcyavā, 15. Kārmāravī, 16. Gāndhāra-pañcamī, 17. Āndhrī, 18. Nandayanti. (Still later, many distorted versions were created from jātis. These used to be called vikṛta-bheda, the number of which was 153). The jātis originated from Ṣaḍja and Madhyama-grāmas [See : Grāma], out of which, 7 were of Ṣaḍja-grāma and 11 of Madhyama-grāma].

Jāti 4 lakṣaṇa (जाति 4 लक्षण)—The real signs of identification of jāti. These were 13 in number; e.g.—1. Graha, 2. Aṁśa, 3. Nyāsa, 4. Apanyāsa, 5. Saṁnyāsa, 6. Vinyāsa, 7. Bahutva, 8. Alpatva, 9. Ṣāḍava, 10. Auḍuva, 11. Mandra, 12. Tāra, 13. Antaramārga [These were ten at the initial stage].

Jāti 4 Gīti (जाति 4 गीति)—Gīti originated out of Jāti, e.g.—Brahmagīti, Kapāla, Kambala, etc. [See : Gīti].

Jāti 4 Rāga (जाति 4 राग)—Jāti-janya or rāgas originating from jāti. These were 20 in number, e.g.—

1. Śrī, 2. Naṭṭa, 3. Baṅgāla, 4. Dvitīya Baṅgāla, 5. Bhāsa, 6. Madhyama-ṣāḍava, 7. Rakta-haṁsa, 8. Kollohāsa, 9. Prasava, 10. Bhairava, 11. Dhvani, 12. Megha, 13. Soma, 14. Kāmoda, 15. Dvitīya-kāmoda, 16. Āmra-pañcama, 17. Kand-arpa, 18. Deśākhya, 19. Kaiśīka-kukubha, 20. Naṭṭa-nārāyaṇa, [These jāti-rāgas were marked as 'rāgas'.]

Jāti 4 Sādhāraṇa (जाति 4 साधारण)—[See : Sādhāraṇa].

Jāti (जाति)—A variety with the characteristics of prabandha etc. [In this

context, the word 'Jāti' is used as a suffix to 1. Prabandha, 2. Śruti, 3. Tāla, 4. Rāga, and 5. Vādya].

1. *Prabandha-jāti*:—It is of five varieties, e.g.— (i) Medinī, (ii) Ānandinī, (iii) Dīpanī, (iv) Bhāvanī, (v) Tārāvalī. According to another opinion, (i) Śruti, (ii) Nīti, (iii) Senā, (iv) Kavitā, (v) Campu.
2. *Śruti-jāti*:—It is of five kinds, e.g.— (i) Dīptā, (ii) Āyatā, (iii) Madhyā, (iv) Mṛdu, (v) Karuṇā.
3. *Tāla-jāti* :—It is of five kinds. e.g.— (i) Caturasra, (ii) Trysra, (iii) Khaṇḍa, (iv) Miśra, (v) Saṁkīrṇa [See : Tāla]
4. *Rāga-jāti* :—This is of three types as per number of svaras applied in the rāga, e.g.—(i) Sampūrṇa, (ii) Ṣāḍava, (iii) Auḍuva. It is of 9 types according to the difference in number of svaras applied in ārohī (ascendance) and avrohī (descendance), e.g. (i) Sampūrṇa-Sampūrṇa, (ii) Sampūrṇa-ṣāḍava, (iii) Sampūrṇa-auḍuva, (iv) Ṣāḍava-sampūrṇa, (v) Ṣāḍava-ṣāḍava, (vi) Ṣāḍava- auḍuva, (vii) Auḍuva-sampūrṇa, (viii) Auḍuva-ṣāḍava (ix) Auḍuva-auḍuva. [The forms achieved due to difference (dissension) in mūrcchanā, may be called upa-jātis (sub-jātis or derivatives) of Sampūrṇa, Ṣāḍava and Auḍuva, and among these upajātis there may be a place for the tenth one called miśra (mixed) [See : Rāga-jāti]
5. *Vādya-jāti*:—there are four types as far as string instruments are concerned, e.g.— (i) Udātta, (ii) Lalita, (iii) Ribhita, (iv) Ghana [See : Vādya jāti]

Jātya (जात्य)—Name of a particular Vedic svara [See : Vedic svara].

Jāfarkhānī tāna (जाफरखानी तान)—One of the varieties of tāna.

Jābḍā (जाबड़ा)—(A. Jabḍā=Cheek) Distorted utterance of svaras by blowing up or vibrating the cheeks.

Jāvalī (जावली)—Jāvalī (Ka. Jāvaḍī=Poems on indescent love episodes). Particular entertaining Karṇāṭaka songs which are based on popular love episodes and set in fast tempo. [See : Gītabandha]

Jārī-gāna (जारीगान)—A particular variety of folk song.

Jigar 1 (जिगर् 1)—(P. Jigar=Soul, heart) The inherent character or image of a rāga.

Jigar 2 (जिगर् 2)—Islamic spiritual songs, which were propagated by Kāzī Muhammad during the Muslim Era. Its other name is Jakrī, stanzas of which are called 'pīḍī' or 'pīrī'.

Jigar 3 (जिगर् 3)—Particular Persian dance style which was proclaimed as 'Jakkarī'.

Jijunāt (जिजुनात)—Name of a particular tāla.

Jit (जित)—Name of a particular alaṁkāra (ornamentation).

Jilf (जिलफ्)—Name of a particular rāga.

Jilā, Jilhā (ज़िला, ज़िल्हा)—Name of a particular rāga. Name of a particular dhun.

Jīvanī (जीवनी)—Life story and character details of famous personalities related with music. Those whose biographies are discussed in the subject of music, are : 1. Vāggeyakāra (equally efficient as a poet and singer), 2. Gītakāra (com-poser), 3. Gīta-sāhityakāra (who com-poses the lyric), 4. Surakāra (composer of tune) 5. Sraṣṭā, Miyā̃, Khalifā, Mahārāj (creators, veterans) 6. Śāstrakāra (musicologist), 7. Śāstra jñānī (expert on śāstras) 8. different classes of Gāyaka, Vādaka, and Nartaka (singer, players, dancers).

These divisions are related with the two categories of North and South Indian styles. These two are again divided into four subdivisions of — (i) Gāndharva, (ii) Classical-deśī, (iii) Popular-deśī, and (iv) folk-musicians. At the present time, the biographies of modern musicians of

different stratas are to be considered according to the above mentioned sub-divisions. [See : Saṅgītajña]

[The biographies of Indian musicians are not easily available and being controversial, very few are worth discussion.]

Jīvasvara (जीवस्वर)—Aṁśa-svara; Vādī-svara (the most important svara in a rāga).

Jīvā (जीवा)—Jīvā; The bamboo string (made from the skin of bamboo) or silk-thread or cotton thread inserted between bridge and the string for resonance. [Jīvā has also been mentioned at later times as Jīvāḍi]

Juḍi, Juḍī (जुड़ि, जुड़ी)—Pair. The togetherness of two persons or of two things. Co-singer. Assembly of more than one singer in a yātrā/jātra performance. [See : Yātrā/ Jātrā]

Juḍir gāna (जुड़िर गान)—Singing together by more than one singer, before and inbetween a Jātrā-performance.

Juḍir-tār (जुड़िरतार)—Two strings next to the nāyakī or main string of Sitār type of instruments and both tuned on the same ṣaḍja-svara (tonic-note).

Juḍir vādya (जुड़िर वाद्य)—Two identical mandirā type of ghana-vādyas (idio-phone) which are played in Jātrā/ yātrā performance.

Juthī-kāmoda (जुथी कामोद)—Name of a particular rāga.

Jumer gāna (जुमेर गान)—Name of a particular folk song.

Jaithī svaram (जैथीस्वरम्)—Jatisvaram. [See : Jatisvaram]

Jog (जोग)—Name of a particular rāga.

Jog-yukta rāga-nama (जोग-युक्त राग-नाम)—Names of rāgas with prefix Jog—Jogā-nandī, Jog-baraṇ, Jog-bhairavī, etc..

Joganī, Joginī (जोगनी, जोगिनी)—Name of a particular rāga.

Jogiyā (जोगिया)—Name of a particular rāga. Jogī.

Jogiyā-yukta rāga-nama (जोगिया युक्त राग-नाम)—Names of rāgas with prefix Jogiyā—Jogiyā-āsāvarī, Jogiyā-basant, Jogiyā-bhairava, etc..

Jogī (जोगी)—Jogiyā.

Joḍ (जोड़)—Corruption of the word joḍā.The madhya (middle) and madhya-druta (medium-fast) portion of ālāpa. The modern version of ancient Sthāpanā. [See : Sthāpanā]. The portion of ālāpa, where double svaras are used most.

Joḍaṇi (जोड़णि)—Mixed playing of ancient bols (syllables) of different nature.

Joḍā (जोड़ा)—After Sthāpanā [See : Sthāpanā] in instrumental music and after playing a few syllables with 'thom', the bits of syllables which were played twice in an ancient membranophone instrument, were called joḍā. For example : to play the following syllables twice—Takadhikaṭa takadhikaṭa dhikaṭa-kata takadhikaṭa takatakadhikaṭa dhikaṭakata dhikaṭa.

Jodī-gānā (जोड़ी गाना)—The song sung by two singers together.

Jodī-ṭhok (जोड़ी ठोक)—Conflicting strokes, struck with two fingers together, on the string, due to which drā, dre etc. syllables are produced.

Jodī-tamburā (जोड़ी तम्बुरा)—Two tānpurās of identical size and characteristics, tuned on the same note, played for vocal performance.

Jodī-nṛtya (जोड़ी नृत्य)—Dancing together by two persons.

Jodī-vādya (जोड़ी वाद्य)—Two identical instruments performed upon together.

Joyārī (जोयारी)—[See : Javārī]

Jaun-yuktā rāga-nama (जौन युक्त राग-नाम)—Rāga names with the prefix Jaun—Jaun-baras, Jaun-basant, Jaun-bahār, Jaun-bihāg.

Jaunpurī (जौनपुरी)—Name of a particular rāga.

Jaunpurī-yukta rāga nāma (जौनपुरी युक्त राग-नाम)—Rāga names with the prefix Jaunpurī—Jaunpurī-āsāvarī, Jaunpurī-ṭoḍī, Jaunpurī-basant, Jaunpurī-bahār, etc..

Jaunī-kānarā (जौनी कानरा)—Name of a particular rāga.

Jyoti-yukta raga-nāma (ज्योति युक्त रागनाम)—Rāga names with the prefix Jyoti—Jyoti-kamalākṣī, Jyoti-kalyāṇa, Jyoti-gaurī, etc..

Jyotiṣṭoma (ज्योतिष्टोम)—Auḍuva śuddhatāna [See : Tāna]

Jyotiṣmatī (ज्योतिष्मती)—Name of a particular rāga.

Jha (झ)

Jhaṅkāra (झङ्कार)—Resonance; Jhālā. Resonance of the side sympathetic strings in Vīṇā type of instruments.

Jhaṅkārer tār (झङ्कारेर तार)—The strings for resonance. The strings of 'tarab' (sympathetic strings) of string-instruments.

Jhṭak (झटक्)—Giving jerk to a svara; intensification. Suddenly becoming faster. Moving from one svara to another svara suddenly.

Jhaṭak tāna (झटक् तान)—[See : Tāner prakāra]

Jhaṭkā (झट्का)—Agitating of one svara repeatedly. Giving a thrust repeatedly to more than one svara.

Jhaptāla (झपताल)—Particular pronunciation of Jhampatāla, by ustāds (veteran musicians).

Jhapak (झपक्)—Jhapāṭā. [Se : Jhapāṭā]

Jhapāṭā (झपाटा)—To jump; to become faster and move suddenly from one place to a far off place (one svara to a distant svara).

Jhapāṭā tāna—[See : Tāner prakāra]

Jhampa (झम्प)—Name of a particular alaṅkāra (ornamentation). Name of a particular chanda (rhythm). Name of a particular tāla.

Jhampaka (झम्पक)—Name of a particular tāla.

Jhampā (झम्पा)—[See : Jhampa]

Jharjhara (झर्झर)—Name of a particular membranophone instrument.

Jharjharī (झर्झरी)—Name of a particular idiophone instrument.

Jhallak (झल्लक)—Name of a particular idiophone instrument.

Jhallarī (झल्लरी)—Name of a particular membranophone instrument.

Jhā̊jh (झाँझ)—Name of a particular idiophone instrument.

Jhā̊jh-yukta rāga-nāma (झाँझ युक्त राग-नाम)—Names of rāgas with prefix Jhā̊jh—Jhā̊jh-kānarā, Jhā̊jh-mallār, etc..

Jhā̊jhar (झाँझर)—Name of a particular idiophone instrument.

Jhāḍ (झाड़)—Jhālā. [See : Jhālā]

Jhāḍkhaṇḍī (झाड़खण्डी)—Name of a particular variety of Kīrtana.

Jhāḍśāhī bāj (झाड़शाही बाज)—Imitation of 'jhālā' playing on nāyakī or main string of string-instrument.

Jhārā 1 (झारा 1)—Jīvā. [See : Jīvā]

Jhārā 2 (झारा 2)—Beautiful artistry or strokes of mizrāb (plectrum).

Jhālā (झाला)—Different types of strokes on the cikārī strings. In striking on cikārī strings repeatedly in a beautiful manner in sitār type of instruments, while playing on the main string.

Jhālār prakāra (झालार प्रकार)—Varieties of jhālā. Normally it is of four kinds—

1. *Sulaṭ Jhālā*—striking on cikārī string after playing the bol, 'ḍā' on the main string.
2. *Ulaṭ jhālā*—Striking on cikārī string, after playing 'Rā' on the main string.
3. *Ṭhok-jhālā*—Striking on the cikārī string after playing one or more forceful strokes on the main string.
4. *Boldār jhālā*—Striking on cikārī strings after playing 'diri diri' type of syllables.

[Jhālā is also played with mīnḍ, tāna, miśra-vānī; also known to be played imitating the syllables of membranophone instruments. Different types of jhālās are played on the Dhanuryantra also. These jhālās have been termed as-Mīnḍ-jhālā, Tāna-jhālā, Joḍī-jhālā, Kattor-jhālā, Kamchaḍ-jhālā, Lamchaḍ-jhālā].

Jhāp tāla (झाँपताल)—Jhampā-tāla.

Jhiṁjhoṭī (झिंझोटी)—Name of a particular rāga. [Karṇāṭaka pronunciation is Jhinjhoṭī, Bengali pronunciation is Jhiṁjhiṭ]

Jhiṁjhoṭī-yukta rāga-nāma (झिंझोटी युक्त राग नाम)—Name of rāgas with prefix Jhiṁjhoṭī— Jhiṁjhoṭī khamāja, Jhiṁjhoṭī-bhairava, Jhiṁjhoṭi-belavala, etc..

Jhujhjhaṭi, Jhurjhaṭi (झुझ्झटि, झुर्झटि)—Name of a particular tāla of Kīrtana.

Jhumar (झुमर)—Jhumur. Name of a particular folk-dance.

Jhumarā (झुमरा)—Name of a particular tāla.

Jhumarī (झुमरी)—Name of a particular prabandha.

Jhumur 1 (झमुर 1)—Name of a particular folk-song. Songs on sentiments of love, along with dance.

Jhumur 2 (झुमुर 2)—Name of a particular folk-song of Bengal.

Jhumur 3 (झुमुर 3)—A song piece, sung in captivating tune and tāla, after Gauracandrikā of Kīrtana is presented. [See : Gauracandrikā]

Jhumur 4 (झुमुर 4)—Different versions of certain tālas of Kīrtana.

Jhumur 5 (झुमुर 5)—Nupūr type of ankle ornament.

Jhulti, Jhultī-varaṇ (झुलति, झुलती-वरण)—[See : Ālāper Varṇa]

Jhulan (झुलन)—A particular type of folk-song.

Jhulanā (झुलना)—Application of tempo or laya after slowing down mātrā-kāla for a short period. [See : Mātrā]

Jhompaṭa (झोम्पट)—A particular type of tāla. A particular type of alaṅkāra (ornamentation) which is bound by chanda (rhythm).

Jhombaka (झोम्बक)—[See : Gāyana-doṣa]

Jhombaḍa (झोम्बड़)—A particular type of prabandha [See : Prabandha]

Ṭa (ट)

Ṭaṅka (टङ्क)—Name of a particular rāga. Ṭakka rāga.

Ṭaṅka-yukta rāga-nāma (टङ्क युक्त रागनाम)—Names of rāgas with prefix Ṭanka-— Taṅka-kānarā, Taṅka-kośa, Taṅka-gaurī, Taṅka-bhairava, Taṅka-śrī, Taṅkeśvara.

Ṭaṅkī (टङ्की)—Name of a particular rāga.

Ṭaṭṭarī (टट्टरी)—Name of a particular type of membranophone instrument.

Ṭap-khayāl (टप्-ख्याल्)—Khayāl, having the style of calan (movement) of Ṭappā. Khayāl, with the mixture of murkī-tāna of Ṭappā. Khayāl, composed in Punjabi language. [A few Punjabi Khayāl singers and Sadāraṅg-Adāraṅg, two descen-dants of Senī-gharānā, had composed Khayāls in Punjabi language, in which one notices Punjabi style in some tānas and also in tone structure. In Shorī Mīyā's compositions, abundance of tānas is noticed. In some rāgas Punjabi language is much used. Even if Bṛja-bhāsā is used, Punjabi-style tānas are applied in its tune in Yugalbandha and Ṭappā gānas [See : Yugalbandha, Gīta]. There are some Ṭappās which Shorī Miyā had composed in pure or mixed rāgas. Because these were created by Punjabi artistes, Punjabi ṭhekās (tālas) are found to be applied in those song. Since there were so many specialities in these, above mentioned songs got propagated in Eastern India as Ṭap-khayāl].

Ṭappā 1 (टप्पा)—Particular Punjabi folk-song.

Ṭappā 2 (टप्पा)—A particular type of gītabandha, which was created by Kavvāl artistes of Punjab. There is difference of opinion regarding its real name. During Muslim Era, its name is available as 'Ḍapā', meaning—fast motion. According to another opinion, its name is 'Ṭhapā', meaning print/stamp. Some opine that it has been created with the stamp of Khayāl. A third opinion is, —its name is Ṭappā which means jumping. In reality, Ṭappā songs are the literary version of fiqrabandī of Khayāl. [See : Fiqrābandī]. Therefore, fast movement with alaṅkāra (ornamentations) is unavoidable in this and hence its name of Ḍapā is justified. Because of application of alaṅkāras like Khaḍḍā, Murak, Rerak, etc. and the presence of the subjects of love, advice, etc. in the literary composition, its Ṭappā name is meaningful and appropriate. Ṭappā, one of the folk songs of Punjab, also has love, advice, etc. as the subject matter. Therefore, due to the similarity in subject matter, the gīta-bandha adopting its name as Ṭappā is nothing abnornal. Rāgas applied in Ṭappā are light or dhun type, its aṁśa-svara (main note) is more than one and indefinite; it has two tuks (stanzas) and its vistāra (expansion) is done in madhya-druta (medium-fast) laya, in the pattern of joḍ. It is sung in Punjābī tāla.

Ṭappār tāla (टप्पार ताल)—Tālas applied in Ṭappā. The tāla applied in Ṭappā gītabandha is commonly called Punjabi ṭhekā, which is of three varieties, e.g.—vilamvita (slow), madhya (medium) and druta (fast). Vilamvita or slow-pace is called Ḍhīma-punjabi, medium-pace is called 'Punjābī', 'Ṭappā', and 'Sidhār-khānī', and drut or fast pace is called 'Addhā', 'Punjabi-ṭhekā' or 'Ṭappā'. In Bengal, these are named as 'Madhyamāna ṭhekā.'

Ṭappār prakāra (टप्पार प्रकार)—Varieties of Ṭappā. Ṭappā is of five kinds, e.g.—1. Laḍīdār, 2. Guthāodār, 3. Fandādār, 4. Khaḍḍādār, 5. Māmulī, [See : Fandā, Khaḍḍā, Laḍī, Guthāo].

Ṭappār bān (टप्पार बान)—The different styles of singing Ṭappā. It is of four kinds, e.g.—1) Laḍīdār, 2. Guthāodār, 3. Fandāḍār, 4. Khaḍḍādār.

Ṭam-ṭam (टम्टम्)—A particular type of idiophone instrument.

Ṭaṁ-Caṁ-er-gāna (टंचं-एर गान)—A particular type of folk song.

Ṭādinaba (टादिनब)—[See : Kaṭapayādi]

Ṭāki (टाँकि)—Strokes with finger.

Ṭāṭ (टाँट)—Paṭrī, Finger board.

Ṭikārā (टिकारा)—A particular type of membranophone instrument.

Ṭipārā, Ṭiprā Bāśī (टिपारा, टिप्रा बाँशी)—A particular type of flute.

Ṭīp 1 (टीप 1)—Placing the finger on the string and pressing.

Ṭīp 2 (टीप 2)—Tāra (upper) Ṣaḍja ('S'). Tāra-Saptaka (upper heptad).

Ṭīpā (टीपा)—The act of playing on tāra-ṣaḍja.

Ṭukgāna (टुकगान)—Tuk-gāna.

Ṭukrā 1 (टुकरा)—[See : Tāla]

Ṭukrā 2 (टुकरा)—A part of Kathak-dance.

Ṭukrā gāna (टुकरा गान)—Jhumur gāna of Kīrtana.

Ṭusu (टुसु)—A particular type of folk song.

Ṭūṭe (टूटे)—Expression of svaras in a divided or severed manner. Particular alaṅkāras (ornamentations) which are detached and in which the svaras are expressed with short time intermediate pauses.

Ṭail-piece (टेलपीस)—The panthi made of wood in a violin; Lyājāḍi.

Ṭokā (टोका)—Stroking on string or membranophone instruments with finger; Jarab.

Ṭodī rāga (टोड़ी राग)—Name of a particular rāga.

Ṭodī ṭhāṭa (टोड़ी ठाट)—Toḍī ṭhāṭa, a particular ṭhāṭa innovated by Pt. Bhatkhande. [See : Thāṭa]

Ṭha (ठ)

Ṭhapā (ठपा)—Stamp [See : Ṭappā]

Ṭhā (ठा)—The laya or tempo in which singing or playing instrument commences. The laya of the instrument is same as the speed of singing or playing. Slow tempo. [Ṭhā, originating from ṭhānā, means steadiness and ṭhā, originating from ṭhaharnā, means rest or pause indicating vilamba (slow). Other pronunciation of Ṭhā is Ṭhāh.]

Ṭhāṭa (ठाट)—Thāṭa; orderly arrangement; frame. Successive arrangement of seven svaras of the saptaka either in śuddha (natural) or vikṛta (flat or sharp), in one of the states. The ancient śāstriya name of ṭhāṭa is Saṁsthiti or Saṁsthāna, Karṇāṭaka name is 'mela'. [In the ancient days, the name ṭhāṭa was introduced in connection with different arrangements of frets on a 'sacala vīṇā',—those arrangements which explained the real identity of the scale with successive seven svaras of rāgas of different nature. At that time the ṭhāṭa did not have any speciality of its own,—it could be Auḍuva (pentatonic), Ṣāḍava (hexatonic), Sampūrṇa (heptatonic), according to the structure of the rāga. Again, it could be of more or less than seven svaras, as far as number of svaras was concerned. During later period, the meaning of ṭhāṭa changed and it meant a saptaka (scale) which is a vehicle to help, including and grouping the rāgas of similar character having similar svaras, into a family. In this way, 'Ṭhāṭa' became the 'parent-scale' for rāgas having similar svaras of the same nature. Because of this, it became possible to consider the rāgas originating from ṭhāṭa and to include a rāga under a ṭhāṭa. This ṭhāṭa was a mere uttering of seven successive svaras and its arrangement, which may be compared to a village, in which live a few men called "rāgas" connected with a common tie but are of different looks and nature, and may have blood relation or may not. Rāgas being of many different varieties, each variety has to be placed under a ṭhāṭa, and due to this, though saptaka is one, the number of ṭhāṭas has become more than one, and are called "janaka ṭhāṭa" or parent scale. Ṭhāṭa has to abide by the successive svara pattern and rules relating to names of svaras, all the time. That means, ṭhāṭa has to be with SRiGMPDNi in succession, SRiGM etc. must not break the successive pattern; there must be seven svara names in a ṭhāṭa; the natural and sharp or flat version of the same svara must not exist side by side. [Due to this reason it is not possible to have more than 32 ṭhāṭas in Hindusthānī scale. But in ancient India, there was a custom to place Ri and M in an altered version of G, and the same custom was followed in Karṇāṭaka system and hence it is possible for the number of melas in Karṇāṭaka to be 72 or even 90] [See : Mela].

Ṭhāṭa-nāma (ठाट नाम)—(a) (i) Śuddha (pure/natural) ṭhāṭa, (ii) Vikṛta ((altered) thāṭa.

(b) 10 thāṭas introduced by Pt. Bhatkhande—1. Belāvala, 2. Kalyāṇa, 3. Khamāj, 4. Mārvā, 5. Bhairava, 6. Kāfī, 7. Pūrvī, 8. Āsāvarī, 9. Ṭoḍī, 10. Bhairavī.

[During Muslim era, 10, 12, or 14 ṭhāṭa names were available. Now a days 10 names introduced by Pt. Bhatkhande are in use. Apart from these ṭhāṭas, names of some more types are also known. Out of these, names of 32 ṭhāṭas are worth considering, as these are approved by

Hindusthānī system. These names are— 1. Belāvala, 2. Chāyāvatī, 3. Utpala, 4. Kalyāṇa, 5. Harṣapurī, 6. Kāmbhojī, 7. Nādagiri, 8. Mālavā, 9. Bhairava, 10. Candana, 11. Rañjāvatī, 12. Nāginī, 13. Sindhavī, 14. Śekhara, 15. Candrabhānu, 16. Taraṅgiṇī, 17. Sauvīra, 18. Kāverī, 19. Girijā, 20, Śrī, 21. Ketakī, 22. Rudrāṇī, 23. Śivarāṣṭa, 24. Haimavatī, 25. Kānarā, 26. Suvaraṇa, 27. Ṭoḍī, 28. Stavarāja, 29. Bhairavī, 30. Māyāvatī, 31. Mālābharaṇa, 32. Kalakaṇṭha.

In reality, ṭhāṭa has an identity of its own but does not have a specific name; it is known by a number. Instead of the number, it is more convenient to recognise a ṭhāṭa by the name of a known rāga or a rāga with identity and hence each ṭhāṭa is given a rāga name. That name is called Ṭhāṭa-nāma].

Ṭhāṭa-bheda (ठाट भेद)—Normally two types of ṭhāṭas are in vogue, e.g.—(a) Śuddha, in which all śuddha (natural) seven svaras are used, example—Belāvala. (b) Vikṛta- in which one to upto five svaras may be vikṛta (altered, meaning flat or sharp), example—Kalyāṇa, Bhairavī, etc..

Apart from these two, another variety of ṭhāṭa is observed, which was created following the example of 72 melas of Karṇāṭaka system and is helpful in building janaka-ṭhāṭas (parent scales). This third bheda (distinction) is called miśra-ṭhāṭa. So, the third variety is (c) Miśra (mixed), in which the same svara-name is applied in the ṭhāṭa as śuddha and vikṛta; example—two Ni in Khamāj, two Ni and two G in Kāfī, etc.. [Through the nature of the svaras, a special character of the Miśra-ṭhāṭa is revealed. There are two Ni in Alhaiyā rāga and also two Ni in Khamāj, but Śuddha Ni is more important in Alhaiyā, while vikṛta Ni is more important in Khamāj; therefore Miśra-ṭhāṭa Alhaiyā is completely different from Miśra-ṭhāṭa Khamāj and is counted as a separate ṭhāṭa].

Ṭhāṭa-rāga (ठाट राग)—The rāga-name, with which, the ṭhāṭa is known; Āśraya-rāga; Janaka-rāga. [There is a difference between Hindusthānī ṭhāṭa-rāga and Karṇāṭaka mela-rāga; the Hindusthānī ṭhāṭa-rāga moves according to the manner of the original rāga, where as the Karṇāṭaka mela-rāga has to move as a separate rāga of sampūrṇa-sampūrṇa jāti (heptatonic in ascendance and descendance) and for this, it has become necessary to build up, many mela-rāgas in Karṇāṭaka paddhati (system). This practice has not been applied in Hindusthānī system yet.]

Ṭhāṭa-rūpa (ठाट रूप)—The characteristics of svaras in a ṭhāṭa. The characteristics of 10 ṭhāṭas of Pt. Bhatkhande :— 1. All (natural) śuddha svaras (Belāvala) 2. M vikṛta (Kalyāṇa), 3. Ni vikṛta (Khamāj), 4. Ri, M vikṛta (Mārvā), 5. Ri, D vikṛta (Bhairava), 6. G Ni vikṛta (Kāfī), 7. Ri, M, D vikṛta (Pūrvī), 8. G, D, Ni vikṛta (Āsāvarī), 9. Ri, G, M, D vikṛta (Ṭoḍī), 10. Ri, G, D, Ni vikṛta (Bhairavī).

Characteristics of 32 ṭhāṭas—

(1) All śuddha (natural) svaras (Belāvala), (2) Ri vikṛta (flat) (Chayavatī), (3) G vikṛta (flat) (Utpala), (4) M vikṛta (Kalyāṇa), (5) D vikṛta (flat) (Harṣapurī), (6) Ni vikṛta (flat) (Kāmbhojī), (7) Ri G vikṛta (flat) (Nādagiri), (8) Ri M vikṛta (flat and sharp) (Mālavā) (9) Ri D vikṛta (flat) (Bhairava), (10) Ri Ni vikṛta (flat) (Candana), (11) G M vikṛta (flat and sharp) (Rañjāvatī), (12) G D vikṛta (flat) (Nāginī), (13) G Ni vikṛta (flat) (Sindhavī), (14) M D vikṛta (sharp and flat) (Śekhara), (15) M Ni vikṛta (sharp and flat) (Candrabhanu), (16) D Ni vikṛta (flat) (Taraṅgiṇī), (17) Ri G M vikṛta (flat, flat, sharp) (Sauvīra), (18) Ri G D vikṛta (flat) (Kāverī), (19) Ri G Ni vikṛta (flat) (Girijā), (20) Ri M D vikṛta (flat, sharp, flat) (Śrī), (21), Ri M N vikṛta (flat, sharp, flat)

(Ketakī) (22) Ri D Ni vikṛta (flat) (Rudrānī), (23) G M D vikṛta (flat, sharp, flat) (Śivarāṣṭa), (24) G M Ni vikṛta (flat, sharp, flat) (Haimavatī), (25) G D Ni vikṛta (flat) (Kānarā), (26) M D Ni vikṛta (sharp, flat flat) (Suvaraṇa), (27) Ri G M D vikṛta (flat, flat, sharp, flat) (Ṭoḍī), (28) Ri G M Ni vikṛta (flat, flat, sharp, flat) (Stavarāja), (29) Ri G D Ni vikṛta (flat) (Bhairavī), (30) Ri M D Ni vikṛta (flat, sharp, flat, flat) (Māyāvatī), (31) G M D vikṛta (flat, sharp, flat) (Mālābharaṇa), (32) Ri G M D Ni vikṛta (flat, flat, sharp, flat, flat) (Kalakaṇṭha).

Ṭhāṭa-lakṣaṇa (ठाटलक्षण)—Characteristics of thāṭa—1. All the seven svaras of the saptaka (heptad) with the svara names are present in a ṭhāṭa 2. The svaras are in succession. 3. The succession does not indicate any movement. 4. The śuddha and vikṛta version can not be applied together. 5. There is no indication to express rañjakatva, ie. colourfulness. (6) There is no obligation to demonstrate rāga-aṅga, i.e. nature of rāga. (7) Ṭhāṭa assumes different characteristics because of the influence of vikṛta svaras.

Ṭhāṭa-saṁkhyā (ठाट संख्या)—Number of thāṭa—(a) In Muslim era, there were 12, 19, 20 and 26 numbers of thāṭas; (b) In Modern times—10, 14 & 32. [Different musicologists have experimented with many more varieties of thāṭas]. [See : Mela]

Ṭhāṭa-Sṛṣṭi (ठाट सृष्टि)—Creating thāṭas. Different people have innovated different ways of creating ṭhāṭas, e.g.— (a) Some have done it as—sampūrṇa (heptatonic), ṣāḍava (hexatonic) and auḍuva (pentatonic); (b) Some have done it as—śuddha, with one vikṛta, with two vikṛta svaras, etc. (c) Some have taken the specialities of svaras of an established rāga in the ṭhāṭa names such as Bhairavī, Ṭoḍī, Gaurī, etc.; (d) Some have taken specialities of śruti (micro-tones); it would be possible to create 900 or 1024 ṭhāṭas from 22 śrutis; (e) Some have taken the help of mathematics and with the two distinctions in svaras i.e.— śuddha and vikṛta, have created: 2 Ri x 2G x 2 M x 2 D x 2 Ni=32 ṭhāṭas.

Ṭhāṭa-O-anuṭhāṭa (ठाट ओ अनुठाट)—Ṭhāṭa and sub-ṭhāṭas. There are many rāgas in which both prakṛta (natural) and vikṛta (distorted) versions of the same svara are applied. Though by observing the behavior of the vikṛta svara, they could be included in some ṭhāṭa or the other, one can not have any idea regarding application of svaras in them. As a solution to this problem, one has to create a few similar upaṭhāṭas by combining some familiar rāgas with the ṭhāṭas in vikṛta svaras. These upaṭhāṭa, under the ṭhāṭas, are called Anuṭhāṭa. Example:— Ṭhāṭa:Komala (flat) G-Ni, Anuṭhāṭa: (i) Komal G, both Ni; (ii) both G, Komala Ni; (iii) both G, both Ni.

Ṭhumrī 1 (ठुम्री 1)—(A type of lyrical song). Kāvya gīti. Kṣudra-gīta. Particular gītabandha of Doab area of Uttarpradesh, the other name of which was "Barvā". Later on, it evolved under the artistes of Lucknow area and Kavvāls. Its rāgas are light type; it has two to eight tuks (stanzas); its subject matter is love-separation; its language is spoken Bṛjabhāṣā; its alaṅkāras (ornamenta-tions) are lapak, lapeṭ, khaṭkā, murkī type. Short gamakaless tānas are applicable in this. Initialy Ṭhumrī was simple but due to evolution, styles of Khayāl, Ṭappā, folk-song-Dādrā etc., have entered into it. Supremacy of bol-banānā was established for expressing emotions, ābirbhāva and tirobhāva, i.e. glimpses of other rāgas expressing emotions, were observed, and for further help in expression different types of tempo were introduced. [See : Gītabandha, other terms.]

Ṭhumrīr prakār-bheda (ठुमरीर प्रकार भेद)—Different types of ṭhumrī—
(a) Pūrvīyā: (i) Lakhnavī, (ii) Banārasī.
(b) Pachāvā : (i) Khaḍīboli, (ii) Puñjābī.
(c) Khaḍī.
(d) Modern : (i) Kahan, (ii) Lacāo, (iii) Pañjābī, (iv) Ghanākṣarī.

Ṭhumrīr bān (ठुमरीर बान)—Styles of ṭhumrī—(a) Lakhnavī, (b) Banārasī, (c) Pañjābī.

Ṭhumrī 2 (ठुम्री 2)—Particular rāga. Particular tāla.

Ṭhekā (ठेका)—A particular image of tāla, built up by bol-vāṇī (syllables), which expresses a tāla through separate mātrās (beats) in a simple and natural manner. A tāla is a combination of individual mātrās, collection of mātrās, division of padas and the pieces, and ghāta-pāta-kalā, i.e. chandas (rhythm) with stress and without stress and simple, well balanced guru and laghu bol-vāṇī, indicative of laya (tempo).

Ṭhekār jāti (ठेकार जाति)—Classification of tāla-ṭhekā, done according to the total number of mātrās (beats) in a Tāla, e.g.—(a) Bharaṇā-jāti=5 mātrās; (b) Hṛdya-jāti= 7 Mātrās, (c) Śuddhamanā-jāti=9 mātrās, (d) Manda-jāti=11 mātrās, (e) Kāraka-jāti=14 mātrā, (f) Someśa-jāti=16 mātrās.

Ṭhekār lakṣaṇa (ठेकार लक्षण)—Characteristics of ṭhekā—
(a) As far as possible ṭhekā of a tāla is constituted of single syllables and each denotes one mātrā (unit of tāla).
(b) As far as possible, for the divisions of a tāla, syllables of differnt characteristics are applied.
(c) To indicate Prasvana, Nisvana and visvana, i.e.—Sam (most stressed beat), tāli (stressed beat), and Khāli (stressless beat), syllables or beats of the same characteristics are applied.
(d) Thekā follows the tempo and hence ṭhekās are of differnt nature for slow, medium, fast and crosswise tempo. For slow tempo, according to custom, mātrās (units of a tāla) are expressed through a bunch of syllables. [See : Ṭhekā]
(e) Ṭhekā expresses a full circuit (āvṛtti) of a tāla, therefore, ṭhekā also revolves with each repetition of a circuit of tāla. [The word ṭhekā is normally applied in the case of tablā type of instruments. Ṭhekā is called thāpiyā in the case of pakhāvaj type of instruments; in case of khol type of instruments, it is called 'Laoyā or Paring or Mapung'; in nakkārā type of instruments it is called 'gat'. Ṭhekā is called 'Nāḍāi' in Karṇātaka]

Ṭhok (ठोक)—Hitting on the drum of the string instrument with plectrum (mizrab or koṇ). Striking on the strings forcefully. Strokes which are 'alagna' meaning—not a part of the proper strokes. Sudden, stressful utterances.

Ṭhok-jhālā (ठोक झाला)—Jhālā, performed with stress on the main string. Jhālā, along with strokes on the drum of the string instrument.

Ṭhos—(H. Ṭhos=condensed, firm state) The apropriate, neat, orderly state of svaras.

Ḍa (ड)

Ḍa (ड)—Syllable, played by the middle finger on Vīṇā instrument [See : Bol].

Ḍagara (डगर)—Particular type of bol (syllable) played on Vīṇā.

Ḍagara-Vānī (डगरवाणी)—Ḍāgur-bān of Dhrupada style [See : (वाणी) Vāṇī, Bān].

Ḍaṁkā (डंका)—Daṅkā; Particular type of membranophone/percussion instrument.

Ḍapā (डपा)—Ancient pronounciation of ṭappā, which means fast motion. [See : Ṭappā 1]

Duble-fukār (डबल् फुकार)—Tuk or stanza of Halfākhḍai type of songs.

Ḍamaru (डमरू)—Particular type of membranophone instrument. Particular sign for a fraction of a mātrā (beat). [See : Svaralipi].

Ḍampha (डम्फ)—Daf; Particular type of membranophone instrument.

Ḍambaru (डम्बरू)—Ḍamaru.

Ḍā (डा)—Particular type of bol (syllable) arising from string instrument. [See : Bol]

Ḍāknī (डाकनी)—Name of a particular rāga.

Ḍāgar-bāṇi/vānī (डागर बाणी/वाणी)—Dāgur-bān of Dhrupada style. [See : Vānī, Bān]

Ḍāgur-vāṇī (डागुर वाणी)—[See : Vānī, Bān]

Ḍāt,Dāṭ (डाट, डाँट)—Alaṅkāra or ornamentation in music, with sequence-less arrangement of svaras.

Ḍāṇḍī 1 (डाण्डी 1)—Daṇḍa, Karṇāṭaka daṇḍī. The thick rod like portion (finger board) of string-instrument, over which the strings are placed with the help of tailpiece and pegs. The rod like portion that connects the head and tail portions of a string-instrument. [See : Kīlaka, Panthi, Daṇḍa]

Ḍāṇḍī 2 (डाण्डी)—The drone class of instruments such as tānpurā types , of Muslim Era.

Ḍārā (डारा)—A syllable (Bol) of string instrument.

Ḍāhinā (डाहिना / दाहिना)—The main part of tablā, which is played by the right hand. [It is also called tablā].

Ḍiṇḍim (डिण्डिम्)—Particular type of membranophone instrument.

Ḍimḍim (डिम् डिम्)—The sound of ḍiṇḍim.

Ḍugḍugi (डुग डुगि)—Ḍamaru. A kind of instrument.

Ḍugī (डुगी)—Ḍaggā; Ḍuggī; Bāyā; the second part of tablā, which is played by the left hand.

Ḍomnā (डोमना)—A particular type of folk song.

Ḍorā (डोरा)—Dori; the orderly arrangement of laya (tempo) in a successive manner. Specific movement.

Ḍorī (डोरी)—Doraka. Choṭ. The hide strip or cotton string used in Bāyā.

Ḍha(ढ)

Ḍhakkā (ढक्का)—Name of particular membranophone instruments; Ḍhāk.

Ḍhap 1 (ढप् 1)—Musical pronunciation of 'ḍaf'.

Ḍhap 2 (ढप् 2)—A style of song, composed imitating Kīrtana.

Ḍhap Kirtana (ढप् कीर्तन)—A style of song which is descriptive and narrative like pālā-gāna.

Ḍhap-yātrā (ढप् यात्रा)—Yātra-gāna performed by lady singers of Ḍhap2. Yātrā-gāna of the ladies. [It is also called Ṭap (टप)]

Ḍhāus (ढाउस)—A particular type of memoranophone instrument; Dhavas.

Ḍhāk (ढाक)—A particular type of membranophone instrument.

Ḍhākī (ढाकी)—One who plays ḍhāk; player of ḍhakkā.

Ḍhāḍā (ढाड़ा)—A particular type of instrument, belonging to the ḍhol category.

Ḍhāḍī (ढाड़ी)—Professional musicians of low caste, of middle ages who used to perform Khayāl, Kaul, Tarānā, Karkhā, etc. type of songs. [Dhāḍīs used to belong to both Hindu and Muslim societies, but generally, Muslim Ḍhāḍīs used to be called 'Malānūr. Dhāḍīs are of several classes, among whom can be found names such as—1. Bāvrā, 2. Sihol, 3. Bagaḍvā etc.. A few famous Dhrupada-singers were born among the Ḍhāḍī classes. Some of them were known by their titles as Ḍhāḍī, some Bāvrā, etc..

Ḍhālu (ढालु)—A Gamaka (embellishment) with sulaṭ-mīḍ. [See : Sulaṭ]

Ḍhimā, Ḍhime (ढिमा, ढिमे / धीमा, धीमे)—Vilamvita (slow tempo). [Word, expressing the speciality of tāla, laya (tempo) and gati (speed)].

Ḍhulī (ढुली)—Player of ḍhol.

Ḍhēṭrā, Ḍhyārā (ढेंट्रा, ढँयारा)—Ḍhāk used for announcements.

Ḍhol (ढोल)—A particular type of membranophone instrument.

Ḍholak (ढोलक)—A particular type of membranophone instrument.

Ta(ट)

Ta-gaṇa (त)—[See : Gaṇa]

Taḍaper tār (तड़पेर तार)—The side-strings that resonate with the sound of string in string instruments (sympathetic strings). (Taḍap=Kampan).

Tatkāra (तत्कार)—Expression of 'Tat-thei-tat' etc. bols (syllables) by foot work in Kathak dance. Creating sound.

Tata (तत)—String instrument. Those instruments, which depend mainly or only on string for playing.

Tata-kutapa (ततकुतप)—[See : Kutapa].

Taturī (ततुरी)—A particular type of wind instrument;

Tatva (तत्व)—Particular characteristics of vādya. [See : Trividha vādya].

Tanak-bihāga(तनक-बिहाग)—Name of a particular rāga.

Tanayti Khayāl (तनय्ति खयाल्)—Fast khayāl, suitable for performing tāna-kartaba. [See : Tāna-kartaba]

Tanūnpāt (तनूनपात्)—A particular type of ṣāḍava śuddha tāna. (hexatonic arrangement of notes) [See : Tāna]

Tantanā (तन्तना)—A particular type of string instrument.

Tanbur (तन्बुर)—A particular type of string instrument. [A.—Tanburah]

Tantu (तन्तु)—Tāt. Gut. Thread.

Tantra (तन्त्र)—String of a string-instrument. (may be of gut or metal).

Tantrakāra (तन्त्रकार)—Player of string-instruments such as vīṇā, etc..

Tantrī (तन्त्री)—The strings of string-instruments from which, svara comes out when stroked.

Tablā (तब्ला)—A particular type of membranophone instrument. [The word tablā originates from the Arabic word Ttabal. Ttabal means a large membranophone instrument or a pair of membranophone instruments. It was through the evolution of the pair of membranophone instruments that tablā in India came into existence. It has two parts—Tablā or dāyā, dāhinā or dakṣiṇ-khaṇḍa (the right hand part) and bāyā or bām khaṇḍa (the left hand part). In India, similar ancient words like ttabal are available—tavil, trivalī—which mean Ḍhol type of instruments. Also, during 8th century, a pair of ūrdhakas are depicted in Pāhāḍpur painting, which could have been played by two hands. But there is no difference in the shape of the pair.

Tablā-taraṅg (तब्ला तरंग)—Assemblage of 7 tablās tuned in 7 notes of (heptad) saptaka, with which gat (composition) of tata-vādya (string instrument) can be played.

Tablī (तब्ली)—The upper cover of the sound box of string-instruments; the upper cover of tumbā or drum.

Tabāytī (तबाय्ती)—The simple, pleasing style of vistāra (expansion) in Khayāl.

Tambur (तम्बुर)—Tanbur.

Tamburā (तम्बुरा)—A particular type of string instrument; Tānpurā. [A. corruption of the word tanburah]. It is a kind of drone instrument.

Tayfā (तय्फा)—[A. Tavāyef tayfā=dancer] Women, whose profession is singing and dancing.

Tarkīv (तरकीव्)—A particular style of singing or playing.

Taraṅga (तरङ्ग)—The vibrations in the air that causes sound.

Taraṅgiṇi (तरंगिणी)—Name of a particular rāga.

Taraj (तरज्)—[A. Tarj=style, manner]. A particular type of tune; dhun.

Tarjā (तरजा)—A kind of folk song, like Kavigāna. [The Arabic word Tarjīband means—a line of the poem or lyric, which appears in the lyric time and again. Some opine that Tarjā is the evolved version of this; while some say, it is the regional version of Tarj].

Taraf (तरफ)—The side of a string-instrument.

Tarafer tar (तरफेर तार)—A few fine strings are fixed on the side of the danḍa (finger board) on kīlakas (pegs). These enhance the beauty of sound produced by the main strings, through the resonance or reverberation (Sympathetic strings). [See : Kīlaka]

Tarafdār (तरफदार)—Equipped with strings of taraf. [Some call Tarafdār as Taḍap-dār or Tarab-dār. Generally, the word is applicable in relation to Sītār].

Tarb (तरब्)—Delight; happiness. The strings that enliven the sound, make sound full of beauty.

Taraṁ (तरं)—Miniature version of Pakhāvaj.

Tarānā (तराना)—[See : Gītabandha]. [The custom is to use meaningless words such as 'Tom-tana-nana', etc. alongwith meaningful words. But during the modern era the terms Tarānā and Tilānā are used, meaning the same].

Tala-mṛdaṅga (तलमृदङ्ग)—Tablā. [Those who believe that Tablā has been created from Pakhāvaj, have made this term prevalent during modern era].

Tali (तलि)—Chāuni or the covering of the face of instruments belonging to Tablā class of membranophone instruments.

Tasmā (तस्मा)—Choṭ; Doyālī; The string made of hide used for fastening the hide-cover or chāuni, tightly. (P. Tasmā=string made of hide)

Tāus (ताउस)—A type of string instrument, belonging to the class of Esrāj.

Tākhyā (ताख्या)—A particular type of tāla.

Tāṇḍava (ताण्डव)—Dance innovated by Taṇḍu Muni. It is one of the ten types of dances. Uddhata nṛtta. [See : Nartana]. It is a type of manly, vigorous dance.

Tāṇḍava prakāra (ताण्डव प्रकार)—There are two types of Tāṇḍava,—1. Pevali, 2. Bahu-rūpaka.

1. *Pevali*=gestures (Aṅga-bikṣepa)
2. *Bahu-rūpaka*=pause (cheda), diversity (Bheda) and expression of sentiments/ emotion (Bhāva-prakāśa).

Tāṇḍava-bheda (ताण्डव भेद)—Generally, there are seven kinds of bheda, e.g.—1. Saṁhāra, 2. Tripura, 3. Kālikā, 4. Sandhyā, 5. Gaurī, 6. Umā, 7. Ānanda.

Tāthai (ताथै)—A particular syllable of dance.

Tāna 1 (तान 1)—Vistāra; Expression of svaras or a bunch of svaras in ascending or descending order. Any one order or sequence of Mūrcchanā [See : Murcchanā]. General vistāra or expansion of single svaras by joining one another. This Tāna used in ancient days was of two types, viz.—1. Śuddha-tāna, 2. Kūṭa-tāna.

1. *Śuddhatāna*—Applied during yajñas (fire oblation), performed to attain prosperity or for ritualistic purpose. Śuddhatānas are divided into two types: (a) Śāḍava (hexatonic) and (b) Auḍuva (pentatonic). The number of Ṣāḍava type is 49, while, that of Auḍuva type is 35 [Total 84 Śuddhatānas were available]. The names of the tānas available are:—

(a) (i) *Śāḍava tānas* (hexatonic svara arrangements) of Ṣaḍja-grāma, e.g.—

Excluding Ṣaḍja, these are 7 in number: Agniṣṭoma, Atyagniṣṭoma, Bājapeya, Ṣoḍaśī, Puṇḍarīka, Aśvamedha, and Rājasūya.

Excluding Ṛṣabha, 7 in number: Sviṣṭakṛt, Bahusauvarṇa, Gosava, Mahāvrata, Viśvajit, Brahma-yajña, Prājāpatya.

Excluding Pañcama, 7 in number : Aśvakrānta, Rathakrānta, Viṣṇukrānta, Suryakrānta, Gajakrānta, Balabhit, Nāgapañcaka.

Excluding Niṣāda, 7 in number : Cāturmāsya, Saṁsthākhya, Śastra, Uktha, Sautrāmaṇī, Udbhid, Citrā.

(a) (ii) *Ṣāḍava tānas* (hexatonic svara arrangements) of Madhyama grāma, e.g.—

Excluding Ṣaḍja, 7 in number : Sāvitrī, Ardha-sāvitrī, Sarvatobhadra, Ādityanāmayana, Gavāmayana, Sarpāṇāmayana, Kouṇapāyana.

Excluding Ṛṣabha, 7 in number: Agnicit, Dvādaśāha, Upāṁśu, Somābhidha, Varhi, Aśvapratigraha, Abhyudaya.

Excluding Gāndhāra, 7 in number : Sarvasvadakṣiṇa, Dīkṣā, Somākhya, Samidāhvaya, Svāhākāra, Tanūnpāt, Godohana.

(b) (i) *Auḍuva tānas* (pentatonic svara arrangements) of Ṣaḍjagrāma, e.g.—

Excluding Ṣaḍja-Pañcama, 7 in number: Iḍā, Puruṣamedha, Śyena, Vajra, Iṣu, Aṅgirā, Kaṅka.

Excluding Ṛṣabha and Pañcama, 7 in number: Saubhāgyakṛt, Kārīrī, Śāntikṛt, Puṣṭikṛt, Bainateya, Uccāṭana, Vaśīkaraṇa.

Excluding Gāndhāra and Niṣāda, 7 in number: Jyotiṣṭoma, Darśa, Nāndākhya, Paurṇamāsa, Rātri, Saubhara, Aśvapratigraha.

(b) (ii) *Auḍuva tānas* (pentatonic note arrangements) of Madhyama grāma, e.g.—

Ṛṣabha and Dhaivata excluded, 7 in number: Trailokyamohana, Vīra, Śaṅkhacūḍa, Kandarpa-valaśātana, Gajacchāya, Raudrākhya, Viṣṇuvikrama.

Excluding Gāndhāra and Niṣāda, 7 in number: Bhairava, Kāmadākhya, Ababhūtha, Aṣṭakapālaka, Śiṣṭakṛt, Baṣaṭkāra, Mokṣada.

2. *Kūṭa tāna*—Used to be applied in Deśīgīta and used to be built up either by inverted order and irregular arrangement or mixed order. [See : Kuṭatāna]

Tāna 2 (तान 2)—To and fro fast movement, ascendance or descendance or mixed movement of a group of svaras. [Ancient tānas have evolved and acquired the above mentioned meaning in Modern age. According to this meaning on one hand, ancient varṇas, varṇālaṅkāras and gamakas become known as tānas, as soon as they become fast in tempo. On the other hand, any cluster of svaras, not adhering to the rules of varṇas, varṇālaṅkāras, gamakas etc., becomes fit to be called tāna as soon as they achieve fast movement. Generally tānas are related to a ṭhāṭa, rāga or mixture of rāgas or dhun. It is observed that tānas created in diffrerent ways are known as varṇa-tāna, ālaṅkārika-tāna, gamakī-tāna, etc. and in that context, certain special tānas are called Śuddha and Kuṭatānas. Tāna2 was born out of Fiqrābandī of Khayāl, or , it may be said that it is the result of evolution from fast Fiqrabandī. In fast Fiqrabandī, use of words of lyric is very limited and along with this, there is fast to and fro movement of svaras or cluster of svaras. Baḍe Muhammad Khan of Gwalior used to exclude those words sometimes and instead performed fast 'visāra' with Ā-kāra i.e. with the open mouthed pronunciation of the letter Ā. During later years, that fast "visāra" was called 'tāna'. As a result, the name of Fiqrābandī was changed to Bol-tāna] [See : Fiqrābandī, Bisāra].

Tāner-prakāra (तानेर प्रकार)—Varieties of tāna—1. (a) with ā-kāra etc. and (b) with bol (words from the lyric).

(a) Tānas with ā-kāra, etc. are of two types, (i) ā-kāra, and (ii) bandhākāra.

(i) Division in ā-kāra tāna—ālaṅkārika, gamakī, fekī, biḍār, miśra, muśkilāt, rāgāṅga, layakārī, and sapāṭ.

(ii) Division in bandhākāra-tāna—ṭaṅan and oṭh or oṭ.

2. (a) Śuddhatāna or Ālaṅkārika-tāna or Palṭā;

(b) Kūṭa-tāna or a mixed tāna of anukrama

and byutkrama, meaning—a mixture of orderly sequence with irregular arrangement;

(c) Miśra-tāna or Ās-tāna, Sūt-tāna, Mīḍī-tāna, Gamakī-tāna, Chuṭ-tāna, Murkī-yukta-tāna and Ālāpa-yukta-tāna. [Murkī-yukta-tānas and Ālāpa-yukta tānas are also called Murkī-tānas and Ālāpa-tānas by some].

3. (a) Sarala-tāna, e.g.—Sapāṭ, Palaṭ, Ulaṭ, Jhapak or Jhapaṭā, Ās, Ghis, Lacak, Sūt, Kaḍak, Bijli, Acarak or Dhaḍkā, Dānedār, Chuṭ, Gamak;

(b) Jaṭil, Pēcī, e.g.—Firat, Firkat, Phuljharī, or Kadmā, Ulfi, Kaḍkā, Kīṭ, Laḍant, Khaṭak, Khaṭkā, Jhaṭak, Jhaṭkā, Bal, Cakkar, Caḍtī, Utartī, Koyal, Sarok, Gaj, Jhar, Ṭhok, Dhamākā, Chuṭ-pukār, Ḍolnā, Lapak, Lapeṭ, Paṭak, Jamjamā, Joḍ, Laraj, Bartaniyā, Hāoyāi or Havāi, Halkā, Gaddā, Murkī;

(c) Ati-jaṭil, Muśkilāt, e.g.—Bal-pēc, Murak, Rerak, Laḍi, Guthāo, Fandā, Khaḍḍā, Laḍi-lapeṭ, Laḍi-guthāo, Laḍi-firat. [The tānas which are connected with the tune of the song, are called Jugal bandh-tānas. While applying the tānas, voice should be kept open while pronouncing ā-kāra. But, some suppress the voice and vibrate the cheeks while singing tānas. This type of tāna-singing is faulty and that is why Ustāds call these tānas "Ayāyeb tāna." These are of 9 types. [See : Ayāyeb tāna]

Tāner-Saṅjñā (तानेर संज्ञा)—Designation of tāna—

1. *Acarak*—Adding sapāṭ tāna with ṭhok after doing tāna with a pair of svaras in a successive order, e.g.—MM PP DD NiNi ŚŚ NiDPMGRi SNiS. Its other name is Dhaḍkā. [See : Ṭhok, Śapāṭ]
2. *Ā-Kāra*—Open tānas, with the letter Ā. Its other name is Khulī tāna.
3. *Ālaṅkārika*—Tānas formed with varṇā-laṅkāra, e.g.—SRi SRiG RiG RiGM.... [See : Alaṅkāra 1]
4. Ās—Tānas without gamaka but with 'lāg', e.g.—SRi-GM-PD-NiŚ. Its other names are Ghis, Miṭ, Sumiṭ. Some, perform fast tāna after applying Ās and call it Ās-tāna. [See : Ās Gamaka] Example : PD-NiŚ ŚNiDP MGRiS.
5. *Utartī*—Tāna performed in a descending order centering on one svara at a time, in a particular manner, e.g.—ŚŚ NiNi ŚŚ PP DD PP MG RiS.
6. *Ulaṭ*—Straight tāna performed in a descending order, e.g.—ŚNi DP MG RiS.
7. *Ulṭi*—Inverted descending tāna, e.g.—NiŚ DNi PD MP...
8. *Kaḍak*—Tāna performed in an ascending order from lower Saptaka to Tāra (upper) saptaka, in a fast movement, e.g.—Ni SGMP-Ni SGMP.
9. *Kaḍkā*—Tāna performed in an ascending order, in a coiled pattern, e.g.—SS NiS SS RiRi SRi RiRi etc. [The meaning of Kuḍuk is Kuṇḍalī (coil)].
10. *Kūṭa* 1— Tānas performed by application of svaras in off beat fashion, e.g—PD DD DNi NiNi ŚNi NiNi NiD DD..
11. *Kūṭa* 2— Tānas formulated by a mixture of svaras arranged in a regular and irregular order. e.g—SG RiM RiG SM RiS GM SRi GM.
12. *Koyal*— A tāna pattern formed by using the last svara with remnant of its sound, e.g.— MP—PD —DNi —NŚ.
13. *Khaṭak*— Tāna formed due to pushing ahead of the svara in front e.g.—SRi RiG GM MP, etc. [meaning of Khaṭak is, to push].
14. *Khaṭkā* — Tāna formed by repeatedly moving ahead from the same svara, e.g— GMP GMPD GMPDNi or, tāna formed by returning repeatedly to the same cluster of svaras, e.g.— SRi GG RiG RiS MM RiG RiS MM RiG RiS PDPM RiG RiS. [meaning of Khaṭkā is to make Ṭhak Ṭhak sound. Khaṭkā also means doubt and is applied in alaṅkāra in this sense.]
15. *Khaḍḍā*— A tāna in which there is Khātaka, that is, sudden fall in descending pattern, e.g. — DNiŚNi M, MPDP Ri, RiGMG Ni. S. [Khaḍḍā means ditch, fall], [See: Khātaka, Chuṭ]

16. *Gaja*— Tāna of Sañcārī varṇa, having ālaṅkārika patterns of three svaras, e.g. — SGRi, RiMG, GPM, MDP... [Its difference from paltā is that, there is use of slight gamaka in it and it moves in a moderate tempo].
17. *Gaddā* — Tāna formed by frequent application of svara cluster in a soft manner, e.g.— GG RiS MM GRi PPMG MG RiS RiS. [Gaddā means softness].
18. *Gamaka*— Tānas constituted of svaras which are āndolita (swinging), sphurita (swelled/ illuminated) and kampita (trembling). [Kampita tāna is a variety of gamaka tāna, in which svaras have fast kampana (swing)] [see: Gamaka].
19. *Gamakī*— Tānas constructed with gamaka, in which some part of it has gamaka, e.g. — GG RiG MP DNi NiNi NiD PM GRi S. [Tānas performed with visāra, (expansion) which have gamaka, are also called gamakī tānas]. [see: Gamaka]
20. *Guthāo*— Tānas constructed with short and long laḍis (garland like sequence), e.g.— SRiGRi RiGMP DPMG MPDP PDNiŚ ŔŚNiD... or, a tāna constructed with long laḍi (string), e.g.— SRiGG GGRiRi GMPP MGRiS, NŚŚRi ŚŚNiD NiNiDP DDPM.... [Guthāo can be of many types. Pair of svaras or simple straight tānas are also found to be mixed in it]. [See: Guthāo, Laḍi]
21. *Cakkar*— Tānas constructed with the help of rotating svara clusters of circular pattern, e.g.— SGRiS RiMGRi GPMG .... [Its other names are Cakra tānas, Carkhī tānas, Cakradār tāna. Some attach tihāi in Cakradār tāna imitaing Cakradār tihāi (thrice uttered phrase). [See. Cakradār]
22. *Caḍtī*— Tānas, done in a special manner of ascending order, taking one svara at a time, e.g.— SS. RiRi SS PP PP DP Ś.
23. *Chuṭ*— Tānas with Chuṭ, e.g— SP MM GŚ ŔiĠ ŔiŚ GRiS. [See: Chuṭ]
24. *Chuṭ Pukār*— Sapāt Tāna mixed with pukār, e.g.— PM GŔi ĠŔi ŚNi DP MG RiS. [See: Chuṭ 1, Pukār, Sapāṭ]
25. *Jamjamā*— Tāna with jamjamā and gamaka, e.g.—^{S}Ri ^{S}Ri ^{Ri}G ^{Ri}G ^{G}M ^{G}M ^{M}P ^{M}P DP MG RiS. or, RiS RiS GRi GRi ... [See: Jamjamā, Gamaka]
26. *Joḍ*—Tāna constructed with svaras uttered twice, e.g.— SS RiRi SS MM SS GG RiRi SS. or tāna constructed with a pair of svaras uttered twice, e.g.— PM PM GRi GRi GM GM. [See: Joḍ]
27. *Jhaṭak*— The tāna in which, one reaches a higher svara as if by a push and then descends in a fast tempo, e.g.— SD PP MG RiS ṆiS. [Jhaṭak means push.]. [See: Jhaṭak]
28. *Jhaṭkā*— Tāna, which, suddenly descends after repeated jerks in a higher note, e.g.— SRi ŚŚ ŚŚ ŚŚ ŚNi DP MG RiS. [Jhaṭkā means jerk]. [See: Jhaṭkā]
29. *Jhapak*— Tāna formed by sudden introduction of faster tempo in sapāṭ e.g.— PD NŔi ŚNi DPMG RiS. [Its other name is Jhapāṭā, meaning jump]. [See: Jhapāṭā]
30. *Jhar*— The tāna constructed in a special way by repeatedly coming back to the lower starting note, e.g.— RiRi GM PM GRi RiD PM GRi RiNi DP MG RiRi....
31. *Ṭhok*— The tāna which exhibits beauty by giving sudden stress to a note and then rest for a while, e.g.— ŚS ŚNi NiNi, DḌ DP PP..., or,
NiNi ṆiNi ḌD PM ṬP PP MṂ GRi... [See: Ṭhok]
32. *Ḍolnā*— Tāna constructed with double svaras which are added with lapak, e.g.— SS GG RiRi MM GG PP MG RiS. or,
SS GG PP NiNi ŚNi DP MG RiS. [See: Lapak]
33. *Dānedār*— Tānas constructed with svaras arranged in patterns of double, triple, etc., e.g.— SS RiRi GG GG MM MM GG RiRi SS SS, or,
SS RiRi GG MM PPPP MMMM GGGG RiRi SS. [use of Gamaka is prevalent in Dānedār tānas. [See: Dānedār, Gamaka]

34. *Dhamākā*— The special tāna that is produced, when a particular note of a Saral (simple) tāna is stressed repeatedly, e.g.— GMPD Ni Ni Ni DPMG D D D PMGR S. [Dhamākā means the sound of a gun]. [See: Dhamākā].
35. *Paṭak*— Tāna constructed with sparśa (touch), e.g.— PḌD PḌD PM GRi S DṆiNi NiŚŚ NDPMGRiS. [See : Paṭak]
36. *Palaṭ*— Straight ārohī tāna, i.e, tana produced in straight ascending movement, e.g. SRi GM PD NiŚ [Its other name is Sulaṭ]. [See: Palaṭ]
37. *Fandā*—It is a complicated form of guthāo-tāna, e.g.—Ṙi Ṙi Ṙi Ś NiDPMP, NiNiDD PMGRiSRi, DDDPM GMPDNiDP MGRiSṆiS [See: Fandā, Guthāo]
38. *Firat*— Tāna constructed with a mixture of ulaṭ-palaṭ (topsey-turvy), e.g SRi GRi GM PM GM PD NiD PM PD NiŚ NiD PM GM PM GRi SRi S. [See: Ulaṭ, Palaṭ, Firat.].
39. *Firkat*—Tāna formed by gradual descending movement repeatedly to a particular svara from a higher note, e.g.— GM, PM GM, PD PM GM, PD NiD PM GM, PD NiŚ NiD PM GRi S.
40. *Phuljhari*— Tāna constructed with the help of a few small and big circuits, e.g.— ŚṘi SNi DNi ŚṘi ŚNi DP MP DNi ŚNi DP MG RiS. [Its other name is Kadmā]. [See Phuljhari, Kadmā].
41. *Fekī*— Tāna, in which the area of svaras is wide spread. [See: Fekī].
42. *Bandhākāra*—The tāna which is sung with closed lips. [Other name in Mudī]. [See: Bandhākāra, Mudī]
43. *Bartaniyā*— It is a kind of ornamental tāna, e.g. SRiG RiGM GMP....
44. *Bal*— Tāna, constructed with three svaras arranged in a successive cycle pattern, e.g.— SRiGRi PDNiD GMPM .... [Bal is a corruption of the word Bali. The meaning of bal is crookedness, curvature]. [See: Bal]
45. *Bal-pěc*—A Bal-tāna, which is cakradār (circular), e.g.— GM PM GM PM GM PM PD NiD PD NiD PD NiD.... [See: Bal, Pěc]
46. *Bijlī*— An Ulaṭ-tāna of very fast tempo from upper heptad, e.g.— ĠṘi ŚNi DP MG RiS ṆiḌ .... [See: Bijlī, Ulaṭ]
47. *Biḍār*— A tāna that expresses tirobhāva (momentary departure) of a rāga. [See: Biḍār]
48. *Bol*— A tāna executed by the use of letters of the lyric. [See: Bol]
49. *Mār*— Tāna, with a crooked movement, e.g.— SG RiG PM PNi DNi ..., or, SRi GM GM PD PD NiŚ.
50. *Mīḍī*— Tāna, mixed with mīḍ. [See: Mīḍ]
51. *Mīrkhaṇḍī*— A variety of Kuṭatāna 2. [See: Mīrkhaṇḍī, Kuṭatāna 2]
52. *Murak*—It is a tāna constructed of murkī, miśra (mixture) ulaṭ-palaṭ with gamaka (embellishment), e.g.—NiŚ ṘiŚ ŚNi DP, DNi ŚNi NiD PM ... [See Murkī, Gamaka, Ulaṭ, Palaṭ]
53. *Murki*—A tāna constructed with expanse of murkī and gamaka, e.g.— ŚNi ṘiŚ NiŚ PM DP MP GRi MG RiG [See: Murkī]
54. *Muśkilāt*— Twisted, complicated tāna. [See: Muśkilāt].
55. *Rāgāṅga*—The tāna in which mūrcchanā of the rāga remains unchanged in both ascending and descending order [See: Rāgāṅga]
56. *Rerak*— An Ulaṭ tāna with khaṭak, murki, e.g.—ŚNI NiD DP NiD DP PM.... [See: Rerak, Khaṭak., Murki, Ulaṭ].
57. *Lacak*—A tāna mixed with a swing. [See: Lacak, Ǎs]
58. *Laḍant*— Tāna, which moves with the rhythm of the tāla, e.g— ṆiS ṆiS RiRi RiRi SRi SRi GG GG.... [See: Laḍant]
59. *Laḍi*— Tāna, constructed with tiny bunches of svaras, mixed with rhythm, eg.— SRi GG RiG MM GM PP MG RiS [See: Laḍi].
60. *Laḍi-guthāo*—Tāna formed with mixture of laḍi and guthāo. [See: Laḍi, Guthāo].
61. *Laḍi-firat*— Tāna formed with mixture of laḍi and firat [See: Laḍi, Firat]

62. *Laḍi- lapeṭ*— Tāna formed with mixture of Laḍi and lapeṭ [See : Laḍi, Lapeṭ]
63. *Lapak*— Tāna of dāṭ variety, e.g.— SG RiM GP MD.... [meaning of lapak is jump]. [See: Lapak, Dāṭ]
64. *Lapeṭ*— The tāna, made of a mixture of simple and not-simple motion, e.g.—SRi GM GRi SRi SG RiS. [meaning of lapeṭ is crease, fold]. [See: Lapeṭ]
65. *Layakārī*—Tāna, that exhibits beauty/ speciality of laya. [Bharat tāna is a variety of this, in which the art of chanda (rhythm) enhances beauty of the chanda in the song]. [See: Layakārī]
66. *Laraj*— Kampita tāna, added with lapak, e.g SSSS GGGG, RiRiRiRi MMMM, ... [See: Lapak, Laraj]
67. *Sapāṭ*— Tāna, structured in gradual ascending and descending order, e.g.— SRi GM PD NiŚ ŚNi DP MG RiS [See: Sapāṭ].
68. *Cakra-sapāṭ*— Tāna, formed by a mixture of cakratāna with sapāṭ tāna, e.g— SR RiS RiM GRi GP MG MD PM PNi DP MG RiS. [See. Cakratāna, Sapāṭ tāna]
69. *Ṭerā-sapāṭ*—SRiGMP GMPDNi PDNiŚRi ŚNiDP MGRiS. [See: Sapāṭ]
70. *Bal-sapāṭ*—Sapāṭ-tāna mixed with bal, e.g.— SRiGM PDNi PDNi PDNi DP MG RiS. [See: Bal, Sapāṭ]
71. *Beḍā-sapāṭ*— SRiGM GRiGM PDNiD PDNiŚ ŘiĠŘiŚ NiDPM GRiS [See: Beḍā, Sapāṭ]
72. *Laḍi-sapāṭ*— Sapāṭ-tāna mixed with laḍi, e.g.— SRiG SRiGM SRi GM PM GRi S. [See: Laḍi, Sapāṭ]
73. *Sarok*— SRiGM RiGMP GMPD ... . [Its slow tempo is called Sarpa]. [See Sarok, Sarpa]
74. *Sūṭ*— A kind of Ās tāna, formed with successiveness and fineness. [See: Sūṭ, Krama, Ās]
75. *Sūṭkārī*—A kind of Ayāyeb tāna, in which along with tāna, sound of breathing is also heard. [Its other name is Sūṭ] [See: Sūṭkārī, Ayāyeb]
76. *Sphurita*— Tāna, added with Sphurita (agitated, radiant) gamaka, e.g.— SS SRi RiRi RiG GG GM ... . [See: Gamaka]
77. *Halak*— Particular Ayāyeb tāna which is uttered by forcing it out of the throat. [Halak means vocal chord] [See: Halak, Ayāyeb]
78. *Hālkā, Halkā*—Circular tānas, presented in a progressively smaller fashion, e.g.— GMPDNiDPM GMPDPM GMPM GMG RiS., or,
    PDNiD MDPM GMPM DNiD, PDP MPM GMG DNi PD MP GM GRi S. [Halkā means circle. The word Hālkā is a corrupt version]. [See Halkā, Cakradār]
79. *Hāoyāi*—GMPMGRi DNiŚNiDP ŘiĠ ŚĠŘiŚ NiDPMGRiS. [See: Rāga and Tāna]

A (ii) *Bandhākār tāna*—normally these tānas are pronounced with 'I' or 'U' sound. 'I'—kāra pronounced ones are called ṭāṅan and 'U'—kāra pronounced ones are called Oṭ or Oṭh.. Tānas, sometimes uttered in a low voice, are called 'Miskīn' or 'Miskī' which is a variety of 'mudī'. Miskīn' means feeble. When short pieces of tānas are uttered with the song, these are called 'upaj' tānas. [See: Bandhākār, Tāṅan, Oṭ, Miskīn, Mudī, Upaj].

The above mentioned tānas are sometimes classified as follows by some musicians—

1. *Gamakī-tāna*, e.g.—Dānedār, Kampita, Āndolita, Sphurita, Jamjamā and Khaṭak.
2. *Chanda-tāna*, e.g.— Kaḍkā, Guthāo, Cakra, Fandā, Bartaniyā, Laḍī, Sarok and Halkā.
3. *Jamjamā*, e.g.—Khaṭak, Jhaṭak, Dhaḍkā, Murak and Rerak.
4. *Taiyāri*—e.g—Utarti, Guthāo, Cakkar, Caḍti, Fandā, Firkat, Firat, Bal, Murki, Laḍi, Laḍ-guthāo, Laḍi-firat, Laḍi-sāpāṭ.
5. *Palṭā*, e.g.—Ulaṭ, Khaṭak, Jhaṭak, Firat, Bartaniyā, Rerak, Sarok, Sulat, Sūṭ.
6. *Firkat*, e.g.—Khaṭkā, Jhar, Phuljhari,
7. *Lapak*, e.g.—Ulaṭ, Koyal, Ḍolnā, Laraj.
8. *Lapeṭ*, e.g.—Lapeṭ, Halkā.
9. *Sapāṭ*, e.g.—Utarti, Upaj, Kaḍak, Gaj, Ghis, Cakra, Caḍti, Chuṭ, Jhaṭkā, Jhapāṭā, Ṭhok, Dhamākā, Paṭak, Palṭā,

Firqat, Bal, Bijlī, Biḍār, Sapāṭ, (sidhi, teḍā, beḍā, bal) Sūt.

10. *Layakārī*— Jhaṭkā, Bharat and Halkā.

Some musicians arrange the tānas in modern times, in a different way, e.g.— 1. Acarak, 2. Ālaṅkārika, 3. Kaṇ or Dānedār, 4. Khaṭkekī, 5. Gamakkī, 6. Chuṭkī, 7. Jhaṭkekī, 8. Giṭkārī, 9. Palaṭ, 10. Firatkī, 11. Vakra, 12. Boltāna, 13. Miśra, 14. Laḍant, 15. Saral, 16. Svarāṅg (Sargam tāna) and 17. Sarok.

According to Karṇaṭaka system, tāna2 is of six kinds— 1. Gamabhīra, 2. Cakra, 3. Vakra, 4. Vidyut, 5. Mālikā, 6. Miśra.

Tāna3 (तान)—The svara arrangements of prastāra (expansions) of ālāpa etc. that express the image of the rāga. [During the middle ages, in order to explain the image of the rāgas in a general way, they used to be expressed after dividing them into different divisions. Like ancient varṇa, prastāra of these divisions were observed in sthāyī, ārohī, sañcārī and avrohī [See: Varṇa, Prastāra]. The names of these were udgrāha, sthāyī, sañcārī, and muktāyī [See : Sañcārī-tāna]. During later period, the word udgrāha disappeared and 'ābhoga' came in use in place of muktāyī. At that time, due to the mixed application of varṇa and dhātū, the names of the divisions became Sthāyī, Antarā, Sañcārī and Ābhoga. [See: Dhātu 2]. These names came into use in rāga-ālāpa, and at this time, it became the custom to designate the short portions of prastāra and the whole sections, as 'tāna'. These tānas were applied in 'u'-cāra or 'ā'-cāra, i.e. in short prastāras of sections of ālāpa.

After these tānas were applied, like ancient sthāpanā it was the custom to use another kind of prastāra, the first part of which was called the ābhoga of joḍ and mānjhā of joḍ. It was named as 'Chuṭ-prastāra' or Chuṭ-tāna. [See: Sthāpanā, Joḍ]

Tāna 4(तान 4)—It is one of those four ingredients required to construct 'Sthāya' and to apply it. [See: Sthāya Karme Sahayogī]

Tāna 5 (तान 5) — [Svara arrangements with the utterence of tana-nata-tanna etc].

Tāna-Jhālā—(तान-झाला)—A mixed application of tāna, toḍā and jhālā during playing string instruments. [See: Tāna, Toḍa, Jhālā].

Tānpurā (तानपुरा) — A type of drone string-instrument of four strings, which is used as an accompaniment with vocal songs. [There is difference of opinion regarding the origin of the word Tānpurā. Some opine that it has come from 'Tumburā', some say from 'Tumburī' or from Ardha-vīṇ or Ardha-tumburī. Some others say that it has originated from 'Tanburah', an Arabic word. In North India and Karṇāṭaka, Tānpurā is called 'Tamburā' [See: Vādya]

Tāna-Varṇam (तानवर्णम्) —A particular variety of Varṇam gītabandha of Karṇāṭaka. [See: Gītabandha]

Tāna-bājī (तानवाजी) —Excessiveness in use of tāna.

Tāntava (तान्तव) —Made of guts. Made of intestinal strings.

Tāra 1 (तार) Tantrī. Strings of steel, metalwire.

Tāra 2 (तार 2) —The svara that originates in the head. Tāra-sthāna; the next higher saptaka (heptad) from madhya saptaka (middle heptad) or svaras placed in the higher heptad.

Ārohana or ascending scale. The next higher nāda (musical sound) or svara (note). The 4th, 5th, 6th, 7th, and 8th note of vādī (sonant) svara.

Tāra 3 (तार 3)— One of the characteristics of rāga, that indicates the application of svaras in the tāra-sthāna (upper octave). [See: Rāga-lakṣana]

Tāra-gahana (तारगहन) Āḍi (neck bridge) of string instruments; meru (Neck-bridge). Out of the two āḍis the one that is nearer to the pegs. [See: Vādya, Āḍi, Meru]

Tāra-dāna (तारदान)— The āḍi (neck bridge) of string instruments [See: Vādya].

Tāra paraṇa (तारपरण)—Last portion of ālāpa

played on string instruments adorned with tāla and chanda. Ākṣiptikā type of prabandha of string instruments. The portion of ālāpa (expansion) with tāla, played on string instruments in imitation of chandas (rhythms) of mṛdaṅga, etc... [See: Akṣiptikā, Prabandha].

Tāra-mandra prasanna (तार-मन्द्र प्रसन्न)— [See: Alaṅkāra]

Tāra-saptaka (तारसप्तक)—The highest svara saptaka (heptad) out of the three saptakas used in Indian music.

Tār-sānāi (तार-सानाइ)— A type of Esrāj. [See: Vādya]

Tāra-sthāna (तारस्थान)—The tāra-saptaka (higher heptad) and the positions of svaras placed under the saptaka.

Tārā (तारा)— Third Svara-saptaka (higher heptad); Tāra-sthāna.

Tāla 1 (ताल 1)—A type of idiophone instrument.

Tāla 2 (ताल 2)—A type of sounded act by hand.

Tāla 3 (ताल 3)—One which establishes a song, i.e. makes it bound by chanda (rhythm) and rule. A specific number of mātrās (beats) which have chanda (rhythm) and khaṇḍas or bibhagas (divisions), indicative of special pāta-ghāta-kalā. [See: Pātā, Ghātā, Kalā]. According to ancient opinion, it is a particular synthesis of specific laghu, guru mātrās [See: Mātrā vibhāga] which was regulated by sounded and soundless acts. [In Karṇātaka system ancient rules are followed to some extent.]

(a) Characteristics of tāla are as follows:

1. Tāla is an agregate of specifie number of mātrās (beats) which is like the measure of time.
2. Tāla is bound by special chanda (rhythm).
3. The mātrās (beats) of tāla can be of different laya (tempo).
4. The divisions of tāla may be an agregate of equal or unequal number of mātrās (beats).
5. Out of the divisions, one may be with stressed sound, one may be with ordinary sounded beat, one may be without stress or with weak sound or even without any sound. [In the prevalent language there are mentioned as sama, tāla, khāli and fāk. Normally, the first mātrā (beat) of each division is used to indicate these particular states.].
6. (a) The mātrās (beats) of tālas may be with a single syllable or more than one, [e.g.— ka, ṭa, ta, tāg, trekeṭ]

(b) The division of tāla is called pada. The number of these divisions may be even or odd; accoringly tāla is called Samapadī (equal padas), Asamapadī (unequal padas and Viṣama-padi (irregular padas). [See: Sama-padī].

(c) The padas (divisions) of the tāla may consist of equal or unequal mātrās (beats); accordingly pada and tāla are called Sama-mātrika (equal mātrās), Asama-mātrika (unequal mātrās) and Viṣama-mātrika (irregular mātrās. [See: Sama-mātrika]

(d) The mātrā (beat) of a tāla may be a fixed fraction of time, or it may change according to some rule. [See: Tāler prakāra].

(e) Tāla has a few symptoms or specialities; during ancient times these were called "prāṇa". These were 10 in number, out of which 7 prāṇas are applied in modern times in North India. In Karṇaṭaka system 9 prāṇas are applied, some of which with changed meanings. The names of the prāṇas are: 1. Kāla, 2. Mārga, 3. Kriyā, 4. Aṅga 5. Graha, 6. Jāti, 7. Kalā, 8. Laya, 9. Yati, 10. Prastāra [See: Daśa-prāṇa]

The tāla lakṣaṇas (characteristics) of modern times— 1. Kāla and Mātrā, 2. Hasta-kriyā, 3. Aṅga, 4. Graha, 5. Laya and Gati, 6. Pada-vibhāga and Chanda, and 7. Prasvana- visvana vaiśiṣṭya.

Tāla-alaṅkaraṇa (ताल अलङ्करण)— Act of playing on musical instruments such as khulī, mudī, ghis, kaidā, calan, cakkardār, pallī, etc., with which tāla is beautified. [See: the respective terms].

Tāla-kāṭā (तालकाटा)— To be out of tāla. To

be unable to keep correct timing with the number of mātrās (beats), while arriving together at 'Sama' the most stressed beat.

Tāla-kānā (तालकाना)— One who has limited knowledge or perception about tāla and its mātrās (beats).

Tāla-parivartana (ताल परिवर्तन)— Now a days, out of the tālas that are in use, some have names and forms changed from the ancient ones, e.g.—

Hindusthani—

1. *Āḍā*— ancient name is Aḍḍa.
2. *Ekatāla*—changed form of ancient Ekatāla.
3. *Tivrā*—ancient name is Tripuṭa.
4. *Teoṭ*—ancient name is Tripuṭa.
5. *Jhāptāla*—ancient name is Jhampā.
6. *Cautāla*—though the name has some resemblance with the ancient name Catustāla, but actually, it is the changed state of 'Prasiddha Ekatālī'.
7. *Cācar*—ancient name is Caccarī.
8. *Jat*—Ancient word is Yati.

Karṇāṭaka—

1. *Aṭa*—ancient name is Aḍḍa.
2. *Maṭhya*—ancient name is Maṇṭha.
3. *Tripuṭa*—Changed version of ancient Tripuṭa.
4. *Rūpaka*—Changed version of ancient Rūpaka.

Many tālas of Bengali Kīrtana also maintained consistency with the names and forms of ancient tālas or have assumed changed state in some cases. Example: Āḍā (Aḍḍa), Ekatāla (changed version of Ekatālī), Cañcupuṭa (Caccatpuṭa or Cācapuṭa), Teoṭ and Teoḍā (Tripuṭa). Pañca (Maṇṭha), Rūpaka (changed version of Rūpaka).

Tāla-prakāra (ताल प्रकार)— (Varieties of tāla). There were two types of tāla in the ancient days— 1. Gāndharva and 2. Deśī.

1. Gāndharva or mārga-tāla used to be guided by very strict rules. Now it is no more in use. [See: Mārga-tāla, Tāla-bheda].
2. Deśi tāla used to be formed with druta and laghu mātrās (beats) [See: Mātrā-vibhāga]. To ascertain time in mātrās, Kāṁsa-tāla used to be played with it. When necessary or for creation of variety or beauty, Kāṁsa-tāla could be played in slightly faster or slower tempo, i.e.—while the measure of laghu mātrā in mārga tāla was unchangeable, the time taken was that for utterance of 5 letters only (fast pronunciation of ka, ca, ṭa, ta, pa, the five letters), while in Deśītāla, the measure of laghu-mātrā could be the time taken for utter-ance of sometimes 5 letters, some-times 4 letters or sometimes 6 letters uttered together. The other characteristic of Deśī-tāla was the absence of mārga and jātī-lakṣaṇas and rare application of kriyā lakṣaṇa in a different meaning. [See: Deśī-tāla]

In the modern times Deśī-tāla is being used in a modified shape. It is of two kinds: 1. North Indian and 2. Karṇāṭaka.

1. North Indian tāla refers to Hindusthanī, Bengali, Manipuri tāla etc.. Out of these tālas, some are ancient, some have evolved or changed from ancient, while some are new. These are based on single mātrās (beats), and hence, are different from laghu-guru mātrā arrangements. Their divisions, use of prasvana, visvana etc. are recent additions. [See : related terms].

The initial stages of above mentioned characteristics were observed in 15th century. [See: Deśī-tāla, Mātrā-vibhāga]

2. Karṇāṭaka tālas are observed to be in use in South India. The tālas have been adopted from ancient Deśī-tāla only and are applied in music by changing them according to differences in tāla-jati or by giving them different names. Karṇāṭaka tāla adheres to ancient rules of laghu-guru, ascertains time of laghu by number of akṣaras, and maintaining tāla-bheda or tāla-jati. The characteristic of Karṇāṭaka tāla is to accept kalā as the section or the minute part of akṣara-kālas [See: Deśī-tāla]. [In Orissa a mixture of tālas of middle ages and Kirtana-tālas of Bengal, are observed].

Tāla-prakṛti (ताल प्रकृति)— The condition or

state of tāla due to difference of number in ghāta-pāta, e.g.—

1. Ektāla in which pāta (jarab 2) is one; [See: Jarab 2, Ghāta]
2. Dotālā, in which there are two jarabs.
3. Tintālā, in which there are three jarabs.
4. Cautālā, in which there are four jarabs.
5. Pañctālā, in which there are five jarabs.
6. Chetālā, in which there are six jarabs, etc..

Tāla prabandha (ताल प्रबन्ध)— The traditional dhātū based form created by following rules of ṭhekā and characteristics of bols. (modern name Laharā). [In ancient times the names of those dhātus were— 1. Laharī, 2. Uḍupa, 3. Antara, 4. Upāntarī, 5. Muktāyī. [See: Ṭhekā, Bol] In modern time, this kind of traditional names are not available. The ones that are availabe, if arranged properly, stand as follows—

(In tablā)— 1. Uṭhān, 2. Mukhḍā and Mohḍa, 3. Ṭheka, 4. Āmad or Ālaṅka-rika- Vistāra, (ornamented expansion), e.g.— Bāṭ, Peśkār, Kaidā, Calan, Gat, Relā, Tukrā, Tihāi or mohrā.

By another opinion—1. Thāp, 2. Mukhḍā, Mohḍā, 3. Uṭhān, 4. Nikās, 5. Ṭhekā and 6. Āmad.

(In Pakhāvaj)— 1. Thāp, 2. Thāpiyā, 3. Laḍi, 4. Gatparaṇ, 5. Paraṇ, 6. Paḍāl, 7. Sāth and 8. Tihāi]. [See: Laharā].

Tāla-pher (ताल फेर्)— It is called tāla-pher, when different tālas are applied for different padas, without changing the nature of rāga or sur (tune). [Some call it 'tāla-phertā'. Its other name is 'Prabandha'; ancient name is 'Dhvani-kuṭṭanī'].

Tāla-phertā 1 (ताल फेरता)— When a song is sung in a particular tāla, and if that song is sung as per existing rule in another tāla, then that style is called 'tāla-phertā'.

Tāla-pherta 2 ((ताल फेरता 2)— If a portion of a song is sung in one tāla and the other portion is sung in another tāla, then this system is called 'tāla-phertā'.

Tāla-bhaṅga (ताल भङ्ग)— To go out of tāla.

Tāla-bheda (ताल भेद)— The twelve types of tālas that were formed in Mārgatāla through speciality of form of caturaśra, tryaśra, etc. These were named: 1. Caccatpuṭa, 2. Cācapuṭa, 3. Ṣaṭpitāputraka, 4. Helā, 5. Trigatā, 6. Sampakkeṣṭa, 7. Natkuṭa, 8. Natkuṭī, 9. Khañjaka, 10. Khañjikā, 11. Ākrīḍitā, 12.Vilambā.

[These twelve tāla-bhedas were named 'bhaṅga'. Apart from these, another 6 varieties came in application, and were called upabhaṅga; example—

1. Kuṭilā, 2. Ākṣiptikā, 3. Tryaśrā, 4. Caturaśrā, 5. Miśrakā, 6. Caṭulā. Later, the other tāla varieties that were added, according to some, were called 'Vibhaṅga'.

In another opinion, in ancient times, tāla-bheda or prakāra (variety) were two types— Caturaśra or Yugma and Tryaśra or Ayugma. Later, Ṣaṭpitāputraka and Udghaṭṭa were originated from Tryaśra and from Ṣaṭpitāputraka, Sampak-keṣṭaka originated as a variation. Later, many Saṁkīrṇa (mixed) tālas originated from the mixture of Yugma and Ayugma tālas; On the other hand, some more tālas were created under some other rules from Yugma and Ayugma and were called Khaṇḍa tālas. But Bharatamuni has introduced another variety called Miśra tāla originating from the mixture of Yugma and Ayugma, which, as an example, has been designated with tāla name such as—Ṣaṭpitāputraka, Sampak-keṣṭaka. [During later period, those tāla-bhedas were received in Karṇāṭaka tāla system in an evolved state, as Caturaśra, Tryaśra, Miśra, Khaṇḍa and Saṁkīrṇa tāla-jati]. [See: Deśī-tāla, Hindusthānī tāla Karṇāṭaka tāla.]

Tāla-mardala (तालमर्दल)— Tal-mṛdaṅga. [Some have called Tablā as Tāla-mardala to convince there is close relationship between Pakhāvaj and Tablā].

Tāla-mālā (तालमाला)— Demonstration of tāla variety, playing various tālas one after the other on membranophone instruments. Playing various tālas one after the other

without changing laya.

Tāla o Chanda vibhāga (ताल ओ छन्द विभाग)— No definite mention about chanda-vibhāga (rhythmic divisions) is available in ancient times. But if one observes closely the direction by fingers, application of ghāta, pāta, kalā and arrangement of guru and pluta mātrās, one can be certain that there was chanda-vibhāga in ancient times, though it might not have been as clear and simple as modern vibhāgas (divisions) [See: respective terms]. In modern system, the vibhāgas are completely different from one another and the ones which are with prasvana (boldly sounded with stress) and ones which are not, are clearly marked and explained. In the ancient system the introduction of laghu-guru used to be indicated and their time used to be fixed through the counting of letters; i.e., sign or tālāṅga used to be laghu/guru (IS) but while counting or playing, it used to be the time taken for fast utterance of the letters Ka-ca-ṭa ta/ ka-ka-ca-ca-ṭa-ta-pa-ya, etc..

In modern system, these complications have been done away with and only single unit mātrās (beats) have been adopted to understand vibhāgas after discarding the application of tālāṅgas such as laghu-guru, etc. According to this arrangement the above mentioned tālāṅga IS (laghu/ guru) may be explained in the following manner: dhā ge na dhā/ nā ga di t thun nā kiṭi taka. (may also be arranged in other bols or syllables).

To solve chanda vibhāga (rhythmic division) satisfactorily, tāla padas now-a-days have been made as small in size as possible and names such as 'Sama', 'Tāli', 'Khāli' have been introduced. In Kīrtana of Bengal, words like joḍā, kośa, chuṭā are found to be used. [In ancient system, how the syllables of laghu etc. were used, are not known, but in treatises of 14th century in the context of introducing Deśī tāla, the form of Ekatālī has been shown with the help of syllable, "dha dhi ga na". In Karṇāṭaka Saṅgīta laghu-guru etc. are prevalent even now, but during playing, laghu is only judged with four Varṇas].

Tāla O Prāṇa (ताल ओ प्राण)— Tāla has 10 lakṣaṇas (characteristics) or prāṇas. These ten are— 1. Kāla, 2. Mārga, 3. Kriyā, 4. Aṅga 5. Graha, 6. Jātī, 7. Kalā, 8. Laya, 9. Yati, 10. Prastāra.

1. *Kāla* (काल)— The vibhāga (division), which is appropriate for song of unbroken time.
2. *Mārga* (मार्ग)— Measure of mātrā-kalā built by different numbers; normally, it is of four kinds, e.g— Dhruva, Citra, Vārtika and Dakṣiṇa.

According to another opinion, Mārga is of six kinds, e.g.— Dhruva, Citra, Vārtika, Dakṣiṇa, Citratara, Citratama; or— Vārtika, Dakṣiṇa, Citra, Citratara, Citratama, Ati-Citritama; or— Caturbhāga, Truṭi, Anutruṭi, Gharṣaṇa, Anugharṣaṇa and Svara.

Generally, Dhruva-mārga= 1 kalā; Citra-mārga=2 kalā; Vārtiak-mārga=4 Kalā; and Dakṣiṇa-mārga=8 kalā.

3. *Kriyā* (क्रिया)— Demonstration of divisions of tāla by hand movement. This is of two kinds— Nihśabada (silent) and Saśabds (sounded)

Nihśabda (नि:शब्द)— That which has movements of fingers but no beat. Its ancient name is kalā. [See: Kalā]

Saśabda (सशब्द)— That which has beat by fingers or hand. Its ancient name is pāta.

Nihśabda is of four kinds, e.g.—

Āvāpa (आवाप)= Curled/ folded fingers in a raised hand/ palm.

Niṣkrāma (निष्क्राम)= Stretched fingers in a hand held downward.

Vikṣepa (विक्षेप)= Stretched fingers on the right hand side of a raised hand.

Praveśaka (प्रवेशक)=Curling or folding the fingers of a hand held downward.

Saśabda is of four kinds—e.g.—

Dhruva (ध्रुव)=Choṭikā. Beating with hand while snapping the fingers.

Śamyā (शम्या)= Beat with right hand.

Tāla (ताल)= Beat with left hand.

Sannipāta (सनिन्पात)= Beat with both hands.

4. *Aṅga* (अङ्ग)=The division of mātrā or khaṇḍa of tāla which used to be guided by seven measures of mātrā, e.g. anudruta, druta, druta-virāma, laghu, laghu- virāma, guru and pluta.
   (i) *Anudruta* (अनुद्रुत)=¼laghu; other names are— Ardha-candra, Karaj, Ardha-bindu, Ardha-druta, Ardha-sajña, Aṅkuśa, Dhanu.
   (ii) *Druta* (द्रुत)=½laghu; other names are- Binduka, Vyañjana, Śunya, Ardha-mātraka, Suvṛtta, Ākāśa, Uttama, Kha, Kūpa, Balaya.
   (iii) *Druta-virāma or Da-virāma* (द्रुत विराम or द-विराम)=¾ laghu.
   (iv) *Laghu* (लघु)= Mātrā-māna. (standard of measure of beat). Mātrā of medium pace/ tempo; other names are— Vyāpaka, Sarala, Hrasva, Śara, Daṇḍīla, Mātraka, Meru.
   (v) *Laghu-virāma* (लघुविराम) or La-virāma (ल-विराम)=1½ laghu.
   (iv) *Gugu* (गुरु)- 2 Laghu; other names are— Dīrgha, Vaktra, Dvimātra, Pūjya, Keyūra, Gopyakala, Nūpura, Hāra, Tāṭaṅka, Kaṅkaṇa.
   (vii) *Pluta* (प्लुत)= 3 laghu; other names are—Trimātra, Śṛṅgī, Sāmañjara, Dīpta, Laghu, Tryaṅga, Sāmodbhava, Tāra-sthāna.

5. *Graha* (ग्रह)— The relation between the tempo of singing, playing-instruments and tempo of tāla. This is generally of three kinds, e.g.—'Sama', 'Atīta', 'Anāgata.'
   (i) *Sama-graha* (सम-ग्रह)= Sama-pāṇi, or tempo of same timing.
   (ii) *Atīta* (अतीत)= Ava-pāṅika, starting of tāla after singing the song first.
   (iii) *Anāgata* (अनागत)= Starting of song after presenting tāla first. Upari-pāṇika.

Later, one graha, called 'Viṣama-graha' was added. In viṣama-graha, there is no conformity between song and tāla, but at the end they are united with a fine adjustment. The other names of these four grahas are— Tāla, Vitāla, Anutāla and Pratitāla.

6. *Jāti*— (जाति)— (a) The difference arising in Śreṇi (class) of mārgatāla due to different arrangements of akṣaras like laghu, guru, etc., and, the difference arising in Śreṇīs due to change in kalā.

In ancient times, there were three Śreṇīs of tāla-jāti, e.g.—Caturaśra, Tryaśra and Miśra. Later, it had become 4 Śreṇīs, e.g— Caturaśra, Tryaśra, Miśra-saṁkīrṇa and Khaṇḍa. [In Mārga or Gāndharva tāla, there were many prakāra-vedas (differences in pattern) exhibited as Yathākṣara or Ekakala, Dvi-kala, Catuṣkala, etc.] [See: Yathākṣara]

In another opinion, Śreṇīs (classes) are four in number e.g— Caturaśra, Tryaśra, Miśra and Khaṇḍa; and sub-Śreṇīs or Upa-śreṇīs of Khaṇḍa are also four in number, e.g.— Caturaśra, Tryaśra, Miśra and Saṁkīrṇa. [Khaṇḍa used to mean Deśī-tāla].
   (i) In Caturaśra, number of varṇas used to be divisible by 4 varṇas; in Yathākṣara. There used to be 8 mātrās
   (ii) In Tryaśra, number of Varṇas these used to be divisible by 3 varṇas; there used to be 6 mātrās in Yathākṣara. [See: Varṇa, Yathākṣara]
   (iii) There used to be a mixture of yugma and ayugma in Miśra.
   (iv) In Khaṇḍa, the varṇas are divided and assume many different forms, and abundant use of laghu mātrā is observed.
   (v) Saṁkīrṇa=In one opinion, it is the other name of Khaṇḍa; in another opinion, it is a śreṇī of a few specific tālas.

(b) In the middle ages five tāla-jātis were in vogue, e.g.—
   (i) *Caturaśra*=Which had 4 varṇas or multiples of that.
   (ii) *Tryaśra*=Which had 3 varṇas or multiples of that.

(iii) *Khaṇḍa*=Which had 5 varṇas or multiples of that.
(iv) *Miśra*=Which had 7 varṇas or multiples of that.
(v) *Saṁkīrṇa*= Which had 9 varṇas or multiples of that.

(c) According to Karṇāṭaka system, one laghu mātrā (I) denotes 4 varṇas or fraction of mātrā or akṣarakāla. [According to śāstras, laghu-mātrā of mārgatāla was equivalent to the time taken to utter 5 akṣaras (letters). In Deśī tāla the time could be the utterance of 4, 5 or 6 akṣaras (letters). The change in form that takes place in tāla due to the change in time measure of laghumātrā or mātrās, is called Karnāṭakī 'Tāla-jāti'. This is of 5 types, e.g.— Caturaśra or Cataśra, Tryaśra or Tiśra, Miśra, Khaṇḍa and Saṁkīrṇa.

(i) *Caturasra*= Which has laghumātrā, consisting of 4 akṣara-kāla.
(ii) *Tiśra* = Which has laghumātrā, consisting of 3 akṣara-kāla.
(iii) *Miśra* = Which has laghumātrā, consisting of 7 akṣara-kāla.
(iv) *Khaṇḍa* = Which has laghumātrā, consisting of 5 akṣara-kāla.
(v) *Saṁkīrṇa* = Which has laghumātrā, consisting of 9 akṣara-kāla.

[Miśra= 4+3=7 akṣara-kāla; Khaṇḍa= $\frac{7+3}{2}$ = 5 akṣara-kāla; and Saṁkīrana = 5+4= 9 akṣara-kāla].

7. *Kalā* (कला)— In ancient times Kalā denoted something that was a measure of time of tāla, that was determind by the help of one, or more than one mātrās. Mātrā meant a small fraction of time and used to be displayed by movement of fingers. [Generally mātrā used to be of 8 types, e.g.—

(i) *Dhruvā*= Making sound with thumb and middle finger, pointing downwards.
(ii) *Sarpiṇī*=Moving the fingers towards left.
(iii) *Kṛṣṇā, Kṛṣṇya*=Moving the fingers towards right.
(iv) *Padminī*= Moving fingers down wards.
(v) *Visarjitā*= Moving fingers out ward.
(iv) *Vikṣiptā*=Folding fingers.
(vii) *Patākā*= Moving fingers upwards.
(viii) *Patitā, Pātitā*= Beat with hand keeping it down wards.]

8. *Laya* (लय)— The rest between two mātrās. Duration of one mātrā. It is of three types, e.g.= Vilamvita (slow), Madhya (medium) and druta (fast).

(i) *Vilamvita*= Double the amount of madhyalaya or ordinary measure of laghu-mātrā laya.
(ii) *Madhya*=Laya measuring one laghumātrā.
(iii) *Druta*=Laya measuring half of laghumātrā.

9. *Yati* (यति)— Particular application of laya; Unique rule of applying mātrā of laya. This is of five types, e.g.—Samā, Srotagatā' or 'Srotavahā, Mṛdaṅgā Pipīlikā and Gopucchā.

(i) *Samā*= Same laya applied at the beginning, middle and end, at all the three stages.
(ii) *Srotagatā or Srotavahā*= Vilamvita laya applied at the beginning, madhya laya at the middle and druta or fast laya at the end.
(iii) *Mṛdaṅgā*= Fast tempo or druta laya applied at the beginning and end and vilamvita laya or slow tempo in the middle.
(iv) *Pipīlikā*= Vilamvita laya applied at the beginning and end and druta laya at the middle.
(v) *Gopucchā*= Druta laya applied at the beginning, madhya laya in the middle and vilamvita laya at the end.

Each of these, consists of three characteristics, e.g.— in samā (1) druta laya is

applied at the beginning, middle, and end; madhya laya is applied at the beginning, middle and end. Vilamvita laya is applied at the beginning, middle and end, etc., [See: Yati]

10. *Prastāra* (प्रस्तार)—The rules to express different types of chanda (rhythms) and embellishments.

Tāla O Rūpa (ताल ओ रूप)— Expression of the form of tāla through ṭhekās (syllable pattern) of different tālas. There are many varieties of tālas. These may be divided into (a) Hindusthānī, (b) Karṇāṭaka, (c) Kīrtana related, (d) Manipuri etc.. The forms of the tālas are as follows:

(a) *Hindusthānī tāla* 1 (prevalent):

1. Addhā— 8 mātrās or druta 16 mātrā-tāla.

\+ 2 0

dhā khi n dhā | dhā dhi n dhā | dhā ti n tā

3

| tā di n dhā

[It is also called 'Sitārkhānī' by many].

2. Āḍā- Cautala 1 : 14 mātrās

\+ 2 0 3 0

dhā kiṭi | dhā dhā | tiri kiṭi | dhin tiri | kiṭi tag

4 0

| tiri kiṭi | nag det [used in Dhrupada].

3. Āḍā- Cautāla 2 : 14 mātrās

\+ 2 0 3 0

dhā-g | dhā ge | din tā | tiṭa dhā | din tā

4 0

| tiṭa kata | gadi ghina [used in Dhrupada]

4. Āḍā- Cautāla 3 : 14 mātrās

\+ 2 0 3 0

dhi tirikiṭi | dhi nā | tu nā | kat tā | tirikiṭi dhi |

4 0

| nā dhi | dhi nā (used in Khayāl)

5. Āḍā-ṭhekā-fast 16 mātrās

\+ 2

dhā -kra dhin dhā | g dhā ti n

0 3

| tā -kra dhin dhā | g dhā dhi n |

6. Ektālā 1 : 12 mātrās

\+ 2

dhin dhin dhāgi trikiṭi | Tu nā kat tā

3

| dhāgi tirikiṭi dhin dhādhā

7. Ektālā 2 : 12 mātrās

\+ 2 0

dhin dhin dhā | dhāgi tun nā | kat te dhāgi

3

| tirikiṭi dhin nā |

8. Ektālā 3 : 12 mātrās

\+ 0 2 0 3

dhī dhī | dhāgi tṛka | tū nā | kat tā | dhī tṛka

4

| dhī nā |

9. Kaharvā— (druta) 8 mātrās.

\+ 0

dhā gi nā ti | nā k dhi n |

10. Khemṭā —6 mātrās

\+ 0

dhi g nā | dhā ti nā |

[It is also called Kashmiri Khemṭa or Bhartaṅgā]

11. Cācar, Dīpcandī, Jat 1 : druta 14 mātrās.

\+ 2 0

dhā dhin—| dhā dhā tin—| tā tin—

3

|dhā dhā dhin—|

12. Cācar, Dīpcandī, Jat 2 : druta 14 mātrās.

\+ 2 0 3

Dhī dhī–| dhā ga tī–| tā tī–| dhā ga dhī–

13. Cautāla 1 : 12 mātrās (madhyalaya)

\+ 0 2 0

dhā dhā | din tā | kat tāgi | din tā

3 4

|tiṭi kata | gadi ghina |

14. Cautāla 2 : Vilamvita 12 mātrās

\+ | 0 |

dhāt dhene naga det | dhene nāg dhene nāg |

2 | 0 |

dhet tā- gadi ghina | dha- gadi ghin dha- |

3 | 4 |

tākāt thuṅg -gā dhā- | tiṭi katā gadi ghina |

15. Cautāla 3 : druta 12 mātrās

\+ 0 2 0 3 4

dhā- | det | tiṭi | katā | gadi | ghina |

16. **Chepkā or Chikā— druta 8 mātrās**

\+ 2 0 3

dhin tadhin | tin nag | nag tatin | -ti taka

17. **Jat 1 : 8 mātrās**

\+ 2 0 3

tāka dī̆ | dhāg dhī̆ | tāka tī̆ | dhāg dhī̆

18. **Jat 2 : 8 mātrās**

\+ 2 0 3

dhā dhin | dhādhā tin | nā tin | dhādhā dhin |

19. **Jat 3 : Vilmvita 8 mātrās**

\+ | 2 |

dhā -treṭe dhin -kre | dhā dhā- dhādhā tin -treṭe

0 3

| Nā -treṭe tin -kre | dhā dhā-dhādhā dhin tirikiṭi

20. **Jhā̆p tāla 1 or Jhap tāla : 10 mātrās**

\+ 2 0 3

dhā ge | dhā ge din | tā ge | tā gadi ghin

(used in Dhupada)

Or

\+ 2 0 3

dhā — | dha gī kī | ṭa kḍ | dhā kī ṭa |

(used in Dhrupada)

21. **Jhā̆ptāla 2 or Jhaptāla : 10 mātrās**

\+ 2 0 3

dhi nā | dhi dhi nā | ti nā | dhi dhi nā |

(used in Khayāl)

22. **Jhumrā 1 : 14 mātrās**

\+ 2 0

dhī̆ -dhā tirikiṭi | dhī̆ dhī̆ dhāgi tirikiṭi | tī̆ -tā tirikiṭi | dhī̆ dhī̆ dhāgi tirikiṭi

23. **Jhumrā 2 : 14 mātrās**

\+ 2 0

dhī̆–dhā, tṛka | dhī̆ dhī̆ dhāgi tṛka | tī̆–tā, tṛka

3

| dhī̆ dhī̆ dhāgi tṛka |

24. **Ṭappā tāla, Ṭappekā — 16 mātrās**

\+ 2

dhā̆ tṛkdhī̆ -tṛk dhī̆ | dhā tṛkdhī̆ -tṛk dhī̆

0 3

| dhā tṛktī̆ -tṛk tī̆ | tā tṛkdhī̆ -tṛk dhī̆ |

(many people consider this as a variety of 'Tritāla'.)

25. **Thumrī tāla 1 : ḍhimā 16 mātrās**

\+ 2

dha kradī̆ -tṛk dhī̆ | dhā kradhī̆ -tṛk dhī

0

| tā kratī̆ -tṛk tī̆ — tā̆ kradhī̆ -tṛk dhī̆ |

26. **Thumrī tāla 2 : dhimā 8 mātrās**

\+ 3 1

dhā — | dhāge tin | tā —dhāge dhin

27. **Dhimā tintāla 1 : dhimā 16 mātrās**

\+ 2

dhā ge din tā | tiṭi dit tā dhā

0 3

| din tā ka tā | tiṭa kat gadi ghina

(used in Dhrupada)

28. **Dhimā tintāla 2 : dhimā 16 mātrās**

\+ 2

dhā dhin-kra dhindhāgi dhā-tet | dhāgitṛk

0

dhin-kra dhindhāgi dhā-tet | tā tin-kra tin

3

tā-tet | dhāgitṛk dhin-kra dhindhāgi dhā-tet |

29. **Ḍhimā Panjābī — dhimā 16 mātrās**

\+ 2

dhā kradhī ntā dhīn | dhā kradhī ntā dhīn

0 3

tā kradhī ntā tīn | dhā kradhī ntā dhīn

or

\+ 2

dhā- kra dhī̆ dhā gdhā dhī̆ | dhā-kra dhī̆dhā

0 3
gdhā dhī̆ | dhā-kra tītā ktā tī̆ | ta-kra dhī̆ dhā
gdhā dhī̆ |

(Some take 32 mātrās and use the following ṭhekā:—

\+ 2
Ghi- - dhā - gi dhā - | Ghi - dhā -gi dhā -
0 3
| Ghi - - tā - ki tā - | Ki - - dhā - gi dha - |

This ṭhekā is called madhyamāna in Bengal)

30. Tilwaḍā — 16 mātrās

\+ 2
dhā tirikiṭi dhī̆ -dhī̆ | dhā dhā tī̆ tī̆
0 3
| tā tirikiṭi dhī̆ -dhī | dhā dhā dhī̆ dhī̆

(This ṭhekā may be simpler also)

31. Teoḍā, Tīvrā — 7 mātrās

\+ 2 3
dhā din tā | kiṭi taka | gadi ghina |
or
\+ 2 3
dha gene nāg | gad di | ghene nāg |

32. Tritāla, Tintala, Tetālā — 16 mātrās

\+ 2 0
dha dhī̆ dhī̆ dhā | dha dhī̆ dhī̆ dhā | dhā tī̆ tī̆
3
tā | tā dhī̆ dhī̆ dhā | (used in Khayāl)
Or
\+ 2 0
dhā dhī̆ ṭa dhā | gi dhī̆ ṭa dhā | ka tī̆ ṭa tā |
3
| kiṭa taka gadi ghina |
(used in Dhrupada)

33. Dādra — 6 mātrās

\+ 0
dhā dhī nā | dhā tu nā |
Or
\+ 0
dhā dhī̆ dhā | dhā tunā katā |

34. Dhamār 1 : 14 mātrās

\+ 2 0 3
ka dhī̆ ṭa dhi ṭa | dhā – | ga ti ṭa | ti ṭa tā— |

35. Dhamār 2 (Panjabī) : 14 mātrās

\+ 2
tā dhin -kre | dhin dhin dhāga terekeṭe
0 3
| dhinā -tā -ka | tā terekeṭe tā terekeṭe |

36. Dhumālī — 8 mātrās

\+ 2 0 3
dhā dhī̆ | dhā tī̆ | taka dhī̆ | dhāge tirakiṭa |

(It is a variety of Kavvālī tāla. Ṭhekā of Kavvālī is as follows:

\+ 2
dhā dhī̆ dhādhā tī̆ | tā tī̆ dhādhā dhī̆)

37. Panjābī —16 mātrās

\+ 2 0
dhā -dhī̆ -na dhā | dha -dhī̆ -na tā | tā -tī̆
3
-na dhā | dhā -dhī̆ -na dhā |

38. Rūpaka 1 — 7 mātrās

\+ 2 0 0 1 2
dhī̆ - | dhā ge | tī̆ -tṛka or tī | tī nā | dhī nā | dhī nā |

(Ancient Rūpaka consisted of 6 mātrās. Even now Rūpaka of 6 mātrās is prevalent in Kīrtana of Bengal, Manipuri tāla paddhati and Karṇāṭaka saṅgīta.)

39. Savārī 1 : 13 mātrās

\+ 2 0 3
dhī̆ nā dhī̆ | dhī̆ nā tī̆ | nā tī̆ tī̆ | nā dhī̆ dhī̆ nā

40. Savārī 2 : 15 matras

\+ 2
dhin tirikiṭī dhinā | dhā dhin dhāgi nāga
3 4
| tin tirikiṭi tinā tinā | katta tṛka dhinā dhidhi nā |

41. **Savārī 3 : 15 mātrās**

\+ 0 2 0

dhī -dhā | dhī -dhā | kattā dhī dhī | dhādhī

3 0 4

dhī dhā | titrika | tī nā tī na | kattā tṛka

0

| dhinādhi dhinā |

(This is also called Pañcam Savārī)

42. **Sūlātāla, Surfāktā 1 : 10 mātrās**

\+ 0 2 3

dhā dhā | dī tā | tiṭa dhā | tiṭa kata gadi gina

43. **Sūlatāla, Surfākta 2—10 mātrās**

\+ 2 3

dhin — nāgi tiṭi | dhin nā | dhin dhin dhāgi

tirikiṭi |

Hindustānī tāla-2—(some slightly-prevalent, some not-prevalent)—

Out of the Hindusthānī tālas that are slightly prevalent, those worth while mentioning are : Kumbha, Dobāhāra, Dhumālī-consisting of 7 mātrās,

Pratāpśikhar, Paśto, Farodast, Brahma, Matta, Rūpaka of 6 mātrās, Laghuśekhara, Lakṣmī, Viṣṇu and varieties of Savārī tāla, etc.. The forms of these tālas are given below—

1. **Kumbha — 11 mātrās**

\+ 0 2 3 4 0 5

dhā | dhī | tiṭa | kata | dhā | dhī | naka

6 7 8 0

| tiṭa | kata | gadi | gina | or

\+ 0 2 3 0 4 0 5

dhā | dhin | taka | tiṭa | dhā | ghiḍ | naka | tiṭa

6 7 0

| kata | gadi | gina |

2. **Dobāhār—13 mātrās**

\+ 2 0 3

dhādin | dhākiṭa | kiṭataka | thu thu

4 5 6 0 7

| gadigina | tāden | katdhā | dītā | tiṭakata

8 9 10 0

| gadigina | dhātī | ddhā | dītā |

3. **Dhumālī — 7 mātrās**

\+ 2 3 4

dhā | dhi | na ta | ka dhi na |

4. **Pratāpśikhar 1 : 13 mātrās**

\+ 2

dhā kiṭa taka dhuma kiṭa taka dhet | tā

3

| dhā tiṭa kata gadi gina |

5. **Pratāpśikhar 2 : 17 mātrās**

\+

dhā dhin naka dhet dhin naka dhet dhin

2 3

naka dhet dhet dhin | naka tiṭa | kata gadi

gina |

6. **Prati or Parat—8 mātrās**

\+ 2 3

dhā kiṭa taka dhum | kiṭa taka | gadi gina |

7. **Paśto—7 mātrās**

\+

tī — naka | dhī – | dhā ge |

8. **Farodast or Firdaus— 14 mātrās**

\+ 0 2 0 3

dhī dhī | dhāgi tirakiṭa | tū nā | kat tā | dhin

0 4

kattā | tirakiṭa dhin | kadhā tirakiṭa |

9. **Brahma 1 : 14 mātrās**

\+ 0 2 3 0 4 5

dhā | tat | dhet | dhin | naka | dhet | dhet

6 0 7 8 9 10 0

| dhin | naka | dhāge | tiṭa | kata | gadi | gina |

10. **Brahma 2 : 28 mātrās**

\+ 0 2 3 0

dhā dhī | dhī dhā | trak dhī | dhī dhā | trak

4 5 6 0 7 8

dhī | dhī dhā | tī tī | tā tī | tī nā | tū nā | ka

9 10 0

tā | dhāgi nadhā | trak dhin | gadi gina |

11. Matta 1—9 mātrās

\+ 2 3 4 5 6

dhā tiṭa | nāgi | tiṭa kata | kiṭa | tiṭa | kata gena |

12. Matta 2 — 18 mātrās

\+ 0 2 3 0

dhī— | nā— | dhī tirakiṭa | dhī nā | tū nā

4 5 6 0

| kat tā | tirakiṭa dhi̇ | nā dhī | dhī nā |

or

\+ 0 2 3 0 4 5

dhā - | ghi ḍ | na ka | ghi ḍ | na ka | ti ṭa | ka ta

6 0

| ga di | gi na |

13. Rūpaka—6 mātrās

\+ 2

dhā tiṭa | dhā di̇ tā tiṭa |

14. Laghuśekhara 1 : 5 mātrās

\+ 0

dhā ge dhiṭa katā | kata |

15. Laghuśekhara 2 : 7 mātrās

\+ 2

dhā dhi ṭa dhu | ma ki ṭa |

16. Laghuśekhara 3 : 7 mātrās

\+ 0 2

dha- dhi̇ | -tā tiṭa | kata gadi gana |

17. Lakṣmī tāla 1 : 18 mātrās

\+ 2 3 4

dhi̇ nā | dhi̇ dhā | tirakiṭi dhi̇ nā | dhi̇ dhā

5 6 7 8

| tirakiṭi | dhādhā tirakiṭi | dhādhā | tirakiṭi

9 10 11 12 13

| dhi̇nā | dhi̇dhā | tirakiṭi | tūnā | kiḍanaga

14 15

| tāge | tā tirakiti |

18. Lakṣmītāla 2 : 36 mātrās

\+ 2 3 4 5

dha—ki ṭa | ta ka | dhu ma | ki ṭa ta ka |

6 7 8 9

dhet— | tā— | ki ṭa ta ka | dhi na | na ka

10 11 12 13 14 15

| dhet | — | tā—ki ṭa | ta ka | dha di | gi na |

19. Lakṣmītāla 3 : 18 mātrās

\+ 0 2 3 0 4

dhā ki | ṭa ta | ka dhu | ma ki | ṭa ta | ka dhe

5 6 0

| tā dhāgi | tiṭa kata | gadi gana |

20. Viṣṇu tāla 1 : 17 mātrās

\+ 2 3 4

dha – ki ṭa | ta ka | dhu ma ki ṭa | ta ka

5 6

| dhe— | dhi na tā |

21. Viṣṇu tāla 2 : 36 mātrās

\+ 2 3 4

dhā – dhi ṭa | dhi ṭa dhā— | tā—ki ṭa | dhi ṭa

5 6 7 8

| dhā— di na | dhi ṭa dhi ṭa | dhā— | ki ṭa

9 10 11 12

| ta ka | dha di | ga na | dhā–di na |

22. Viṣṇu tāla 3 : 17 mātrās

\+ 0 2

dhā traka | dhena naka dheh | dheh dhena

3 0 4

naka | traka dheh | dhen naka | dhā tiṭa

5 6

| kata gadi | gana |

23. Gaṇeśa tāla 1 : 20 mātrās

\+ 0 2 3 0 4 5 6

dhā din | tā | ge | dha | din tā | dhe | tā | kiṭa

0 7 8 9 10

dhā | din tā | dhā din | tā | teṭe kata | gadi gana |

or

\+ 0 2 3

dhā din | tā tā | dhet dhet | ghene naga

4 0 5 0 6
| dhet dhā | kiṭa taga | kiḍ dhā | kiṭa taka | tiṭa
7 8 9
| kata | gadi | gana |

24. Gaṇeśa tāla 2 : 18 mātrās

\+ 2 3
dhā - dhi ṭa | dhi ṭa dhā— | dhā - ki ṭa
4 5
| ta ka | dha di gi na

25. Gaṇeśa tāla 3 : 21 mātrās

\+ 2 3 4 5
dhā -ki ṭa | ta | dhā - ki ṭa | ta | ka
6 7 8 9 10
| dha di ga na | dhĭ | dhā | ta | kā dhā tā |

Apart from the above mentioned forms, different forms of Savārī tāla are also available, e.g.—

1. Tṛtīya (Third) or Tāse - ke- Savārī—14 mātrās

\+ 2 3
dhĭ dhā tira kiṭi | dhĭ dhā tiri kiṭi | dhĭ dhā
0
| ti nā ti nā |

2. Caturtha Savārī—14 mātrās

\+ 2
dhin, tirikit dhinā | dhā dhin dhāgi nāgi
3 4
| tin, tirakiṭa tinā tinā, tā tinā |
kattā dhidhi nādhi dhinā |

3. Kaid Savārī—20 mātrās

\+ 0 2
dhi nā katā | ti nā tirikiṭa | dhin, tirikiṭa
3 4
dhinā | dhā dhin dhāgi nāgi | tin, tirikiṭa tinā
5
tinā tinā | kattā dhidhi nādhi dhinā |

4. Kavvāl Savārī— 14 mātrās

\+ 2 3
dhin dhā tirikiṭa | dhedhe nāg | dhedhe nāg
4 5 0
| tāge netā gene | tin tin | tāgi tirikiṭa |

5. Kurkak Savārī —17 mātrās

\+ 2 3 4 5 6 7
ka dhe | ṭe | dhā |— | dhe ṭe dhā |— | te
8 9 10 11 12 0
| ṭe | ka | tā ga | di | ga | na |

6. Jenānā Savārī—15 mātrās

\+ 2 3 4
dhin dhā | dhin dhin | dhā dhin | dhin dhā
5 6 0
| dhin dhin nā | dhāgi tirikiṭa | thun nā |

7. Basārī Savārī—16 mātrās

\+ 0 2 0
dhin dhā | dhin dhin | dhā dhĭdhĭ | dhādhĭ
3 0 4
dhĭdhā | tĭ, tirikita tinā | tinā tinā | kattā dhĭ dhĭ
0
| dhādhĭ dhĭnā |

8. Athamañjarī Savārī — 16 mātrās

\+ 2 0 3
dhā tirikiṭa | dhĭ dhā | tā tirikiṭa | dhĭ dhā
4 0 5 0
| dhāgi tirikiṭa | tĭ nā | dhāgi tirikiṭa | thun nānā |

[Apart from these, many names of non-prevalent tālas are available. Some of them are ancient, while some are modern. To avoid length of the book, these are not described.]

(b) **Karṇāṭaka tāla :**

1. Dhruvam (Caturaśra)— 14 mātrās

Rtā kā di mi | Rtā kā̊ | Rtā kā di mi |
Rtā kā di mi |

2. Maṭhyam (Caturaśra)—10 mātrās

Rtā kā di mi | Rtā kā̊ | Rtā kā di mi |

3. **Rūpakam (Caturaśra)—6 mātrās**
Rtā kā | Rtā kā di mi |
4. **Jhampa (Caturaśra)—7 mātrās**
Rtā kā di mi | Rtā | Rki ṭā |
5. **Tripuṭa (Caturaśra)—8 mātrās**
Rtā kā di mi | Rtā kā | Rdi mi | [Ādi tāla]
6. **Aṭa, Aḍḍa (Caturaśra)—12 mātrās**
Rtā kā di mi | Rtā kā di mi | Rtā kā | Rdi mi |
7. **Ekam (Caturaśra)—4 mātrās**
Rtā kā di mi
8. **Dhruvam (tiśra)—11 mātrās**
Rtā ki ṭā | Rtā kā | Rtā ki ṭā | Rtā ki ṭā |
9. **Maṭhyam (tiśra)—8 mātrās**
Rtā ki ṭā | Rtā kā | Rta ki ṭā |
10. **Rūpakam (tiśra)—5 mātrās**
Rtā kā | Rtā ki ṭā |
11. **Jhampa (tiśra)—6 mātrās**
Rtā ki ṭā | Rtā | Rki ṭā |
12. **Tripuṭa (tiśra)—7 mātrās**
Rtā ki ṭā | Rtā kā | Rdi mi |
13. **Aṭa, Aḍḍa (tiśra)—10 mātrās**
Rtā ki ṭā | Rtā kī ṭā | Rtā kā | Rdi mi |
14. **Ekam (tiśra)—3 mātrās**
Rtā ki ṭā |
15. **Dhruvam (miśra)—23 mātrās**
Rtā kā di mi tā ki ṭā | Rtā kā | Rtā kā di mi tā ki ṭā | Rtā kā di mi tā ki ṭā |
16. **Maṭhyam (miśra)—16 mātrās**
Rtā kā di mi tā ki ṭā | Rtā kā | Rtā kā di mi tā ki ṭā |
17. **Rūpakam (miśra)—9 mātrās**
Rtā kā | Rtā kā di mi tā ki ṭā |
18. **Jhampa (miśra)—10 mātrās**
Rtā kā di mi tā ki ṭā | Rtā | Rki ṭā |
19. **Tripuṭa (miśra)—11 mātrās**
Rtā kā di mi tā ki ṭā | Rtā kā | Rdi mi |
20. **Aṭa, Aḍḍa (miśra)—18 mātrās**
Rtā kā di mi tā kiṭā | Rtā kā di mi tā kiṭā | Rtā kā | Rdi mi |
21. **Ekam (miśra)—7 mātrās**
Rtā kā di mi tā ki ṭā |
22. **Dhruvam (khaṇḍa)—17 mātrās**
Rtā kā tā ki ṭā | Rtā kā | Rtā kā tā ki ṭā | Rtā kā tā ki ṭā |
23. **Maṭhyam (khaṇḍa)—12 mātrās**
Rtā kā tā ki ṭā ki ṭā | Rtā kā | Rtā kā tā ki ṭā |
24. **Rūpakam (khaṇḍa)—7 mātrās**
Rtā kā | Rtā kā tā ki ṭā |
25. **Jhampa (khaṇḍa)—8 mātrās**
Rtā kā tā ki ṭā | Rtā | Rki ṭā |
26. **Tripuṭa (khaṇḍa)—9 mātrās**
Rtā kā tā ki ṭā | Rtā kā | Rdi mi |
27. **Aṭa, Aḍḍa (khaṇḍa)—14 mātrās**
Rtā kā tā ki ṭā | Rtā kā tā ki ṭā | Rtā kā | Rdi mi |
28. **Ekam (khaṇḍa)—5 mātrās**
Rtā kā tā ki ṭā |
29. **Dhruvam (saṁkīrṇa)—29 mātrās**
Rtā kā di mi tā kā tā ki ṭā | Rtā kā | Rtā kā di mi tā kā tā ki ṭā | Rtā kā di mi tā kā tā ki ṭā |
30. **Maṭhyam (saṁkīrṇa)—20 mātrās**
Rtā kā di mi tā kā tā ki ṭā | Rtā kā | Rtā kā di mi tā kā tā ki ṭā |
31. **Rūpakam (saṁkirṇa)—11 mātrās**
Rtā kā | tā kā di mi tā kā tā ki ṭā |
32. **Jhampā (saṁkīrṇa)—12 mātrās**
Rtā kā di mi tā kā tā ki ṭā | Rtā | Rki ṭā |
33. **Tripuṭa (saṁkīrṇa)—13 mātrās**
Rtā kā di mi tā kā tā ki ṭā | Rtā kā | Rdi mi |
34. **Aṭa, Aḍḍa (saṁkīrṇa)—22 mātrās**
Rtā kā di mi tā kā tā ki ṭā | Rtā kā di mi tā kā tā ki ṭā | Rtā kā | Rdi mi |
35. **Ekam (saṁkīrṇa)—9 mātrās**
Rtā kā di mi tā kā tā ki ṭā |

Kīrtana Saṁśliṣṭa tālas—(Tālas related with Kīrtana) (Prevalent)

1. **Ekatāli (madhyama)—14 mātrās** [1 Kalā]

\+ 0 2 0

Tā i jhā̆ā | ja jhi ni | jhā ā urr urr | ta khe i |

2. **Japatāla or Choṭo Lofā—12 mātrās** [1 Kalā]

\+ 0 2 0

Jhā u di | dā ghi nā | tā u ti | tā khi nā |

3. **Tioṭ (Madhyama)—28 mātrās** [2 kalās]

\+ 0 2 0

jhā̆ khi | jhā̆ khi gurr gurr | dhei nāk |

3 0 4

gedā dhidhi | tāk dāghi | netā kheṭā |

0 5 0 6

tā ā | tā ā urrr urrr | tāk teṭe | teṭe khikhi |

0

tāk dādhe | idā dhei |

4. **Daśkuśī (madhyama) —28 mātrās** [2 kalās]

\+ 2

Jhini jājhi nijā jhini | jhini jājhi nijā jhini

3 4 5

| jhā gurrr | jāghi nāur teṭe khiṭi | tāur tākhi teṭe

6 7 8

khiṭi | tāur tākhi teṭe khiṭi | tā urr | tā tā khikhi tākhi |

5. **Dāspāhiḍā (madhyama)—8mātrās** [1 Kalā]

\+ 2

Khihkhi nitā gedā gedā | dhei ta teṭe tā |

6. **Doṭhukī (madhyama)—28 mātrās** [2 kalās]

\+ 2 0

dhā dhi dhi | dhā ā dhā ā | dhā dhi dhi

0 3 4

| dhā ā gur gur | dhā dhi dhi | dhā ā ur ur |

0 0

| te ṭe tā | te ṭe tā ā |

7. **Dhāmālī—8 mātrās [1 kalā]**

\+ 0 0 0

khi gurr | dit dit | dhei ā | tā-- |

8. **Lofā (choṭo)—12 mātrās**

\+ 0 2 0

dhi dhi dhā | dā dhe nā | tā k tā | tā khe ṭā |

Lofā (Bṛhat)—**12 mātrās** [1 kalā]

\+ 0 2 0

jhā gurr dhi | dhā ghi nā | tā urr ti | tā khi nā

Lofā, consisting of 8 mātrās are also available—

\+ 0 2 0

khin nādin | trekeṭ dhin | dhin dādhin | trekeṭ dhin

9. **Āḍtāla** (Bṛhat)—**20 mātrās** [1 kalā]

\+ 0 0 0 2

jhen dā | jhā jhā | tā jhā | jhā jhā | dhei ā

0 3 0 0 0

| tā gurrr | jhā tā | jhā jhā | ti ni | khi ṭi |

Cañcupuṭ—8 mātrās

\+ 0 2 0

dā ghi | ni tā | ā dhi | dhā gurr |

[Apart from these, some more Kīrtana based tālas are there. These are not mentioned here, as the same are not very prevalent]

(c) **Maṇipurī tālas (prevalent) :**

1. **Tāncap—4 mātrās** [2 Āvartanas]

\+ +

dhin—khar khar | Tā ghin ghin tā |

2. **Menkup—6 mātrās**—[2 Āvartanas]

\+ 2 + 2

dhin—ten | tā ghin thei | tā khitā then |

tā then tā |

3. **Rūpaka kā̆ṭā—10 mātrās** [1 Āvartana]

\+ 2 0

dhin ghinnaghra | dhin tentā | tentā tentā

0 0

| then— | —traghra |

4. **Rūpaka—6 mātrās** [1 Āvartana]

\+ 2

dhin ghinnaghra | dhin tentā then tāṁghin |

5. **Tripuṭa 1—8 mātrās** [1 Āvartana]

\+ 2 3

dhin ten—tā | khit tā | dhen tā |

6. Tripuṭa 2—7 mātrās [1 Āvartana]

\+ 2 3

dhin ten tā I khit tā I dhen tā I

7. Tañjāu—14 mātrās [2 Āvaratana]

\+ 2 3 0

Idhin ghraghra I dhin–then tā I tā then I

4 0

—then I tā— I—khrakhra

\+ 2 0 3 0 4

Itā-— I tā— I then tā I tā then I—then I tā—

0

I —ghraghra I

8. Rājamela or Bhuṣaṇā—7 mātrās [3 Āvaratanas]

\+ 2 +

Idhin—then— I dhin then— I dhin—then—

2 + 2

I dhin dhin— I ten—tā— I khit ghinna ghar I

[Apart from these there are a few more Maṇipurī tālas but the same have not been shown here, since these are not very prevalent.

Tālārṇava (तालार्णव)—A particular type of prabandha-gīta consisting of many tālas. [See : Prabandha]

Tālāṁśa (तालांश)—A portion of tāla. 'Sama', 'Tāli', 'Khāli', etc. according to which tāla vibhāgas (divisions) are done.

Tālim (तालिम)—Arabaic terminology is "Ta ālim" meaning to teach, advice. In music, it means practical training.

Tāli, Tālī (तालि, ताली)—The parts of division of tāla or chanda-divisions where stress or prasvana or Zarab is put. Pāṭa. Hastāghāta (clap or beat given with hand).

Tiuṭ, Tioṭ (तिउट, तिओट)—Dhrupada consisting of two tuks or stanzas. A corrupt version of Tripuṭa. Teoṭ tāla.

Tinguṇa (तिनगुण) (Three times)—Te-dun. The speed achieved when three mātrās of barābar-kī-laya, i.e., normal speed, is done in one mātrā.

Tin grāma (तिन ग्राम)—Ancient Ṣaḍja, Madhyama and Gāndhāra grāma. Mandra, Madhya and Tāra saptakas (heptad), or Udārā, Mudārā and Tāra— these three svara-sthānas (octaves). [See : Grāma]

Tin tāla (तिन ताल)—Three spans (half a cubit). Hindusthānī tāla consisting of 16 mātrās. [See : Tāla o rūpa]

Tirip (तिरिप)—Tiripu. Svara, utterd in a crooked manner. A particular gamaka (embellishment). [See : Gamaka]

Tirobhāva (तिरोभाव)—To keep the real identity of the rāga unexpressed [with the help of alaṅkāras (ornamentations)]. Modern meaning in Hindusthānī term is to manifest characteristics of another rāga for a moment, in the main rāga.

Tilak (तिलक)—The name of a particular rāga.

Tilak yukta rāga nāma (तिलक युक्त राग नाम)—Names of rāgas with Tilak as prefix: Tilak-kāmoda, Tilak-bihāga, Tilak-śyāma, etc.

Tilvāḍā (तिलवाड़ा)—Name of a particular tāla. [See : Tāla o rūpa]

Tilaṁ (तिलं)—The name of a particular rāga.

Tilānā, Tillānā 1 (तिलाना, तिल्लाना 1)—The style of gīta that is constituted with meaningless words, such as tana-nana-dir-ta-dār-dīm, etc. and which is made up of 2 caraṇas or tuks (stanzas). It does not have meaningful language as Tarānā. Now-a-days no distinction is made between Tilānā and Tarānā and it is either called Tilānā or Tarānā. [See : Gīta-rīti]

Tillānā 2 (तिल्लाना 2)—Karṇāṭaka terminology for making sound.

Tiśra, Tisra (तिश्र, तिस्र)—Related with number 3 [See : Tāla o Prāṇa]

Tihāi (तिहाइ)—Colloquial term for the Sanskrit word Trighāta. Display of ghāta (beat) applied forcibly three times before coming to 'sama' the most important beat, in the field of gīta, vādya and nṛtya. [See : Laharā]

Tīvra, Tīvara svara (तीव्र, तीवर स्वर)—The svara (note) which is one śruti (microtone) higher than śuddhasvara (natural note). The svara, which has a komala (flat) form in Hindusthānī saṅgīta. [See : Svara]

Tīvra-komala svara (तीव्र कोमल स्वर)—The svara (note) which is one śruti (microtone) lower than other śuddha svaras (natural notes) excluding acala svara. Ancient name is 'Komala'. [See : Acala svara]

Tīvratama svara (तीव्रतम स्वर)—The svara (note) which is three śruti (microtone) higher than other śuddha svaras (natural notes) excluding acala svara. Svara, which is one śruti lower than pañcama (5th note from tonic). [See : Acala]

Tīvratara svara (तीव्रतर स्वर)—The svara (note) which is two śrutis (microtones) higher than other śuddha svaras excluding acala. Svara which is two śrutis lower than Pañcama (5th note from tonic) [See : Acala]

Tīvrā (तीव्रा)—Name of an ancient śruti (microtone). Name of a particular alaṅkāra (ornamentation). Teoḍa or Teorā tāla.

Tuk (तुक)—Kali; Caraṇa (poetical stanza); the modern name of dhātu, applied in ancient Prabandha-gīta. Now-a-days tuk is applied both in ālāpa and nibaddha-gīta (songs bound by tāla). It has four or five parts, e.g.—1. Sthāyī, 2. Antarā, 3. Sañcārī, 4. Ābhoga or 5. Bhoga and 6. Ābhoga. [See : Prabandha]

1. *Sthāyī* (स्थायी)—The first part of a song, in which vādi svara (the main note) and other strong notes of a rāga are well elaborated upon. The span of its Vistāra (expansion) is from Udārā (lower) to Mudārā (middle) Sthānas (octaves). In a song, it is a normal custom to expand vistāra of sthāyī, upto Tāra-sthāna (higher octave).
2. *Antarā* (अन्तरा)—The second part of song, in which svara arrangements are spread towards Tāra-sthāna making the song beautiful.
3. *Sañcārī* (सञ्चारी)—The third part of song, in which svara arrangements express themselves through a mixture of upward and downward movement.
4. *Bhoga* (भोग)—The part in which the svaras of Madhya-sthāna (middle octave) are used in a variety of ways at the time of spreading the svara arrangements upto Tāra-sthāna (higher octave).
5. *Ābhoga* (आभोग)—It is the part which expresses beauty of the song by arranging the svaras to spread far across Tāra-sthāna and descend thereafter.

[According to some opinion (3) Bhoga=Sañcārī, (4) Ābhoga= Ābhoga and (5) Sañcārī are stanzas full of movement. These move in a mixed ascending and descending order taking vādi svara (main note) as the central force, reaching Tāra (upper) 'Ś' and also expressing the eighth svara from Vādī svara in a variety of ways, then coming down to 'S' of madhya saptaka (middle octave), enhancing the beauty by embelishing the song]. 4 or 5 tuks are available in ālāpa. Two to five tuks are available in Dhrupada. Khayāl has two tuks—Sthāyī and Antarā. Seldom, examples of three tuks are available, where, the second tuk is called Sañcārī. This Sañcārī remains expanded towards Udārā (lower) or Mandra (middle) Saptaka (heptad) and used as an interlink between Sthāyī and Antarā. Even if there are many lines in the song of Khayāl no more tuks are formed beyond Antarā. Tuks of Ṭappā and Ṭhumarī are like the tuks of Khayāl. Other styles of gīti-rīti (songs styles) follow the rules of Dhrupada and Khayāl.

General rule is to have two tuks in 'gats' of instruments. When there is a third tuk, the central one in called Sañcārī or Māñjhā.

Karṇaṭaka tuk—In Karṇāṭaka gīta (song), maximum three tuks are applicable—pallavī, anupallavī and caraṇam.

Caraṇam may be one or more than one. But these are sung in the same tune.

Tuk gāna (तुकगान)—Ṭuk-gāna.

Tuktam (तुक्तम)—Ancient Tamil name of Ṛṣabha svara (2nd note from tonic).

Tubḍī (तुबड़ी)—Snake charmer's flute; Tombī.

Tumbā, Tumbaka, Tumba, Tumbi, Tumbī (तुम्बा, तुम्बक, तुम्ब, तुम्बि, तुम्बी)—The shell of bottle gourd. Dhvanikoṣa (drum/belly). [See : Vādya]

Tumbakī (तुम्बकी)—Ānaddha vādya (membranophones) which is like dhakkā. A fault in the style of singing. [see : Vādya]

Tumbarī (तुम्बरी)—A particular type of vīṇā.

Tumbaru (तुम्बरु)—A particular pāṭa (syllables of percussion) of a ghana vādya (idiophone).

Tumburā (तुम्बुरा)—Sanskrit name of Tānpurā. According to modern hearsay, this vīṇā was invented and desinged by Tumburu muni (?) [From Arabic word 'Tanburah', Sanskrit version 'Tambur'—'Tamburā' has taken place]. Name of a particular rāga.

Tumburu vīṇā (तुम्बुरु वीणा)—According to some opinion it is a kind of vīṇā.

Turāhi (तुराहि)—A taturi class of instrument. [See : Vādya]

Turī, Tūrī (तुरी, तूरी) Raṇa singā; A particular type of (aerophones) Suṣira vādya.

Turya (तुर्य)—Fourth.

Tulaka (तुलक)—A particular sign of Daṇḍamātrika notation system. [See : Svaralipi]

Tuṣa-ṭoḍī (तुषतोड़ी)—Name of a particular rāga.

Tuṣāra (तुषार)—Name of a particular rāga.

Tuṣu (तुषु)—A particular type of folk song.

Tunava (तुनव)—A particular type of flute of Vedic era.

Tūrya (तूर्य)—Turī. A particular type of ānaddha vādya (membranophones). Instrument with high pitch, such as conch-shells etc.

Tūrya-tritaya (तूर्य-त्रितय)—Gīta, vādya and nartana (song, instrument and dance).

Tṛtīya (तृतीय)—Third or fourth Vedic descending note.

Tṛtīyakāla (तृतीयकाल)—Cauguṇa or fourtimes, according to Karṇāṭaka terminology.

Tṛtīyatāla (तृतीय ताल)—A particular type of ancient Deśī tāla.

Tṛtīya mūrcchanā (तृतीय मूर्च्छना)—A particular type of mūrcchanā of Ṣaḍja grāma [See : Mūrcchanā]

Teoṭ (तेओट)—Name of a particular tāla.

Teoḍā, Teorā—Name of a particular tāla.

Te-dun (ते-दुन)—Three times faster tempo.

Tena, Tenaka (तेन, तेनक)—A particular aṅga of ancient Prabandha. It is a word that denotes maṅgala, meaning auspicious.

Tenna, Tennaka (तेन्न, तेन्नक)—Song with the word Tenna. A word of ālāpa. Ancient form of meaningless words such as tana, nana etc..

Tepallī (तेपल्ली)—Application of three types of laya (tempo) in the same bol (syllables) in tablā [See : Pallī]

Teyar (तेयर)—Colloquial form of the word tīvra.

Telān (तेलान)—Tilānā.

Tehāi (तेहाइ)—Tihai [See : Laharā].

Tehārā (तेहारा)—Tehrā or three times. Rhythm pattern of three; the laya (tempo) in which three bols (syllables) or mātrās (beats) are uttered together.

Tehārān (तेहारान्)—A particular tuk (stanza) of Half-ākhḍāi style of song.

Toṭaka (तोटक)—A particular type of chanda (rhythm). A particular type of Prabandha.

Toḍ (तोड़)—Moharā.

Toḍā (तोड़ा)—Fast bol (syllables). A mixed variety of relā. Bunches of tānas of string

instruments in fast laya (tempo). Tānas, appropriate for playing with gat. A bunch of short tānas. Palṭā.

Toḍī (तोड़ी)—Name of a particular rāga. Name of a particular Hindusthānī ṭhāṭa.

Tombī (तोम्बी)—Tubḍī.

Tourya (तौर्य)—Sound of mṛdaṅga, etc..

Touryatrika (तौर्यत्रिक)—Combination of gīta (song), vādya (instrument) and nartana (dance). Saṅgīta.

Travaṇā (त्रवणा)—Name of a particular rāga.

Trayodaśa lakṣaṇa (त्रयोदश लक्षण)—[See : Jāti-lakṣaṇa and Rāga-lakṣaṇa]

Trika (त्रिक)—Pluta; Three times longer Sthāyī-kāla or time of laghu. Consonance of S, Ri, G, the three svaras of the first half of ancient Ṣaḍjagrāma with successive three svaras P, D, Ni of the upper half at the interval of 13 Śrutis (microtones). Three number. [See : Pluta, Mātrā]

Trigata (त्रिगत)—In ancient accompaniment of string and membranophone instruments with songs, there were three ways of accompaniment, such as tatva, anugata and ogha, e.g.—

Tatva—Accompanying musical instruments manifesting or displaying laya, tāla, virāma, yati, akṣara, varṇa, grāma, vibhāga, kinds of jāti and aṁśa etc. of songs. [See : the respective terms]

Anugata—(See : Anugata]

Ogha—The accompanyist, playing non-stop bols (syllables) with beats of hand in fast tempo in unision with the song in its concluding stage.

Tritantrī (त्रितन्त्री)—A particular type of a vīṇā.

Tritāla (त्रिताल)—Name of a particular tāla.

Tridun (त्रिदुन)—Three times faster.

Tripatha (त्रिपथ)—A particular ancient prabandha.

Tripuṭa (त्रिपुट)—Name of a particular tāla. Name of a particular alaṅkāra.

Tripuśca (त्रिपुश्च)—Tripuccha. Masak gamaka. (Masak=to tear off). [See : Gamaka]

Trivaṭ, Tirbaṭ (त्रिवट, तिरबट)—A particular style of song, in which svara, tena, pāṭa are applied. A corruption of the word Tripatha.

Trivaṇā (त्रिवणा)—Name of a particular rāga.

Trivaṇī, Tirvaṇ (त्रिवणी, तिर्वण्)—Name of a particular rāga.

Trivar (त्रिवर)—Trivaṭ.

Trivaraṇa (त्रिवर्ण)—A particular type of alaṅkāra.

Trividha kriyā (त्रिविध क्रिया)—Three shapes of mṛdaṅga—(1) Harītaki ākṛti (shape like Myrobalan), (2) Yabākṛti (shape of barley), (3) Gopucchākṛti (shape of cow's tail).

Trividha vādya (त्रिविध वाद्य)—(a) Ancient Tripuṣkara (Tri=Three) vādya e.g.—Mṛdaṅga, Paṇava and Dardura [See : Vādya].

(b) There were three different designations of the ānaddha vādya according to their usage e.g.—Ūrdhvaka, Āṅkika and Āliṅgya [See : Vādya]

(c) Three different types of playing of string and membranophone instruments. [See : Trigata].

Trividha rāga (त्रिविध राग)—Three types of rāga—(1) Muktāṅga-kampita, (2) Ardha-kampita, (3) Kampa-vihīna.

Triveṇī (त्रिवेणी)—Name of a particular rāga..

Tribhaṅgi (त्रिभङ्गि)—A particular type of ancient prabandha. Name of a particular ancient tāla. [See : Prabandha]

Tribhinna (त्रिभिन्न)—A particular type of gamaka. Name of a particular ancient tāla. [See : Gamaka]

Trimātrika (त्रिमात्रिक)—The division of tāla in which there are three mātrās in each pada (pace). Chanda (rhythm) consisting of three mātrās (beats).

Tristhāna (त्रिस्थान)–Mandra (lower), Madhya

(middle) and Tāra (upper) sthānas (octaves). Urah (heart), Kaṇṭha (throat) and Śira (head).

Tristhānaka (त्रिस्थानक)—Voice, which is impressive in all the three sthānas (octaves).

Trisvara (त्रिस्वर)—A particular alaṅkāra or tāna, which is constituted of three svaras and is repeated twice in a circular manner, e.g.—SRiG SRiG.

Triśra, Tisra (त्रिश्र, तिस्र)—[See : Tāla o Prāṇa]

Truṭi (त्रुटि)—A part of Kāla (time). One fourth. Time equal to two Kalās. Time taken twice as fast as anudruta or bindu. [See : Anudruta]

Troṭaka (त्रोटक)—A particular type of prabandha and chanda (rhythm). [See : Prabandha]

Troṭakī toḍī (त्रोटकी तोड़ी)—A non-prevalent variety of Ṭoḍīrāga.

Trailokyamohana (त्रैलोक्यमोहन)—[See : Tāna]

Tryasra (त्र्यस्त्रय)—[See : Tāla o Prāṇa]

Tha (थ)

Thā (था)—Vilamvita (slow). Dhimā (slow). Ṭhā. Avalamvita (Suspended) laya (tempo).

Thāī ālāpa (थाई आलाप)—[See : Ālāpa]

Thāṭa (थाट)—Ṭhāṭa [See : Ṭhāṭa]

Thāpa (थाप)—Suppressed beat with the palm of the hand. A particular closed act of membranophones.

Thāpiyā (थापिया)—Ṭhekā (syllable composition) of pakhāvaj.

Thei thei (थेइ थेइ)—A particular Varṇa (syllable) of dance. Bol (syllables) of Khol instrument.

Thai Thai (थै थै)—A particular Varṇa (syllable) of dance.

Da (द)

Da (द)—Agni.

Dakṣiṇa (दक्षिण)— A particular way of Mārga of [See : Mārg$_2$], Gāndharva or Mārga tāla. [See : Tāla of Prāṇa].

Dakṣiṇa-naṭa (दक्षिणनट)—Name of a particular rāga.

Dakṣiṇa-gurjarī(दक्षिणगुर्जरी)—Name of a particular rāga.

Dakṣiṇī- paddhati (दक्षिणीपद्धति)—Karṇāṭaka paddhati (South Indian system of Music).

Dagaḍa (दगड़) Dagara. A particular membranophone instrument.

Da-gaṇa (द-गण)—[See : Gaṇa].

Daṇḍa1(दण्ड)— The portion assigned for placing the fingers on string instruments (finger board). Dāṇḍi.

Daṇḍa2 (दण्ड)— The piece of wood that is sometimes used, to play a membranophone instrument. Kāṭhi.

Daṇḍa3 (दण्ड)— A sign used for expressing mātrā (beat) in Daṇḍamātrik notation system.

Daṇḍamātrik Svaralipi (दण्डमात्रिकस्वरलिपि)— A type of notation system. [See : Svaralipi].

Danḍa-dhakkā (दण्ड-ढक्का)—Dāmāmā. A type of Drum. [See : Vādya]

Daṇḍa-Tāmrī (दण्डताम्री)— Tāmrī vādya. A kind of instrument.

Dattā (दत्ता)—One of the thirteen varieties of Huḍukka vādya. [See : Vādya]

Dam(दम्)— Long duratin of a svara (note).

Damkham(दम्खम्)—It is a wonderful application of duration and pause in svara patterns.

Damdār (दम्दार)— With pause.

Damsāṁs(दम्साँस)—Long duration.

Damāram (दमारम्)—A particular type of Karṇāṭaka membranophone instrument. [See : Vādya]

Dayāvatī (दयावती)— [See : Śruti]

Darbārī (दरबारी)— Name of a particular rāga.

Darbārī yukta rāga-nāma (दरबारी युक्तरागनाम)– Names of rāgas with the prefix Darbārī.

Darbārī-kānarā, Darbārī-ṭoḍī, Darbārī-mallāra etc..

Darasī-mallāra (दरसीमल्लार)— Name of a particular rāga.

Daru (दरु)— Dharu. A Karṇāṭaka terminology. It is a song in the form of conversation. It is a style of music created imitating Nāṭya-gīti or Druvā-gīti of Gāndharva-saṅgīta era. In this, like dhātu or tuk (stanza) of the lyric, there are Pallavī, Anupallavī and Caraṇam. There are many varieties of this style, e.g.- Pātra-praveśa-daru, Svagata-daru, Varṇanā-daru, Saṁlāpa-daru, Uttara-prattutara-daru, etc.. Part of a song sung with Kathakali dance. [See : Gīta (Varṇam)]

Darjā (दर्जा)— Śrenī (class). Analysis of the real identity by judging from sequence of high/low order.

Dardarī (दर्दरी)—A particular type of instrument. [See : Vādya]

Dardur, Dardar (दर्दुर, दर्दर)— An accompanying instrument of ancient Puṣkara [See : Vādya]. A particular type of ātodya vādya (membranophone instrument).

Darbarīka (दर्वरीक)— A particular type of instrument. [See : Vādya]

Darśa (दर्श)— It is a particular Auḍuva śuddhatāna (pentatonic svara combination). [See : Tāna]

Dal (दल)— A part of chanda (rhythm or caraṇa (stanza) of chanda.

Daśkośī (दशकोशी)— A particular tāla of Kīrtana. [See : Tāla o rūpa)

Daś-gamaka (दश-गमक)—According to some opinion, there are ten gamakas, e.g.— Āroha, Avroha, Dhālu, Sphurita, Kampita, Āhata, Pratyāhata, Tripuśca (Tripuccha), Āndola and Murcchanā. [See : Gamaka]

Daśa-prāṇa (दश-प्राण)—Ten specialities. [See : Prāṇa, Tāla o Prāṇa and Prāṇa of dance]

Daśa-lakṣaṇa (दशलक्षण)—Out of the thirteen lakṣaṇas (characteristics) of Rāga or Jāti, the 10 lakṣaṇas, leaving aside three lakṣaṇas, viz. Saṁnyāsa, Vinyāsa and Antaramārga. [See : Rāga-lakṣaṇa].

Dākrā̃ (दाक्राँ)— Name of particular rāga. Corruption of the word Dombakrī (ancient Bhūpālī) rāga.

Dāṭu-svara (दाटु स्वर)— Saṁvādī (consonant) like svara to which chuṭ is applied from one svara. [See : Saṁvādī, Chuṭ].

Dādrā (दादरा)— A particular style of song. Name of a particular tāla.

Dānā (दाना)—Sphurita gamaka or expression of twice uttered svara. [See : Gamaka]

Dānedār tāna (दानेदार तान)—Tāna (note combination), consisting of sequence of svaras, pronounced twice. Tāna, consisting of sequence of svaras with kaṇ (touch). [See : Tāner Sañjā o prakāra].

Dāmāmā (दामामा)—Ḍhol (drum) type of membranophone instrument of the Sānthāl tribe. [See : Vādya]

Dāravī vīṇā (दारवी वीणा)—A type of instrument made of wood etc., with strings or guts [See : Vādya]

Dāruja (दारुज)—Mardala (a type of drum). [See : Vādya]

Dāśpāhiḍā, Dāspāhirā (दाशपाहिड़ा, दासपाहिरा)— Name of a particular tāla of Kīrtana. [See : Tāla o rūpa].

Dāsī (दासी)—Devdāsī. A female dancer brought up in the culture of temple.

Dāsī-rāga (दासी राग)—A particular class of rāgas mentioned in Bṛhaddharma-purāṇa, a treatise.

Diṇḍī (दिण्डी)—Maharashtrian Harikathā or a style of singing to spend time.

Dinkī-durgā (दिनकी दुर्गा)—Name of a particular rāga, sung during day time.

Dinkī-puriyā(दिनकी पुरिया)—Name of a particular rāga, sung during day time.

Dinkī-Kalyāṇa (दिनकी कल्याण)—Name of a particular rāga, sung during day time.

Dinkī-bihāga (दिनकी बिहाग)—Name of a particular rāga, sung during day time.

Divya-gāyana (दिव्य गायन)—Gandharva. Svargāyaka. (Svah=Svarga/heaven) (Heavenly music)

Divya-dhaivata (दिव्य धैवत)—A particular rāga of Karṇātaka system.

Divya nāma-kīrtana (दिव्य नाम कीर्तन)—Kīrtana of Karṇāṭaka paddhati. It is sung together in chorus in a mass, with a few words and simple tune.

Divya-pañcama (दिव्य पञ्चम)—Name of a particular rāga.

Dilrubā (दिलरुबा)—A version of the Esrāj instrument. [See : Vādya]

Diśā (दिशा)—Ghoṣā. Poems sung during interval while rendering Maṅgala gīta etc..

Diṣṭa-kāla (दिष्टकाल)—The particular time for singing a rāga. Rāga-belā. [See : Rāga-belā]

Dīkṣā (दीक्षा)—[See : Śuddha tāna under Tāna 1]

Dīpa (दीप)—Name of a particular rāga.

Dīpa yukta rāga (दीप युक्त राग)—Rāga names with prefix Dīpa—Dīpaka, Dīpakī, Dīpanī, Dīpacaṇḍī, Dīpākṣī, Dīpāvatī, Dīpikā, Dīpāvalī, etc..

Dīpara-ṭhāṭa (दीपर ठाट)—Another name of Pūrvī-ṭhāṭa.

Dīpacandī (दीपचन्दी)—A particular type of tāla.

Dīpta (दीप्त)—Pluta. Tāra-svara (high note) of alaṅkāra (ornamentation). [See : Pluta]

Dīptā (दीप्ता)—It is a particular Vedic Śruti-jāti.

Duguṇa, Dugunā, Dunā (दुगुण, दुगुणा, दुना)—Laya (tempo) in double speed.

Dun (दुन)—Duguṇa. Fast. Double the speed of madhya laya (medium tempo).

Dunī (दुनी)—Double. Consisting of 'jalad' or fast laya (tempo).

Dunī Khyāl or Khayāl (दुनी ख्याल या खयाल)—Khayāl of fast tempo. Khayāl of medium and fast tempo.

Dundam (दुन्दम्)—A Vedic membranophone instrument called Dundubhi. [See : Vādya]

Dundubhi, Dundubhī (दुन्दुभि, दुन्दुभी)—A huge membranophone instrument of Vedic era. [See : Vādya]

Durga (दुर्गा)—Name of particular rāga.

Durgā-purāṇer gāna (दुर्गा-पुराणेर गान)—Durgā-maṅgala. [See : Durga-maṅgala]

Durgā-maṅgala (दुर्गामङ्गल)—Recital and singing of tales of Goddess Durgā or Caṇḍī, narrated in Purāṇas.

Durvala svara (दुर्वलस्वर)—The svara that is made little use of, or is skipped or used in indirect way.

Durmati (दुर्मति)—Name of a particular rāga.

Duhrā (दुहरा)—Doubling of a Kāidā while playing tāla. Dohrā, [See : Kāidā, Dohrā]

Dūtī-rāga (दूतिराग)—Śrī-rāga.

Dṛśya saṅgīta (दृश्य सङ्गीत)—Dancing and acting. That, which is relished by seeing with ones own eyes.

Deoḍā (देओड़ा)—Teoḍā tāla.

Deva-kalyāṇa (देवकल्याण)—A veriety of Kalyāṇa rāga.

Deva yukta rāga nāma (देव युक्त राग नाम)—Rāga names with prefix Deva—Deva-āsā, Deva-kośa, Deva-kirī, Deva-giri, Devgāndhāra, Deva-manohar, Deva-naṭa, Deva-bibhās, Deva-bihāg, Deva-mukhārī, Deva-rañjinī, Deva-sāraṁ, etc.

Devaṇḍī, Devāvati (देवण्डी, देवावती)—Name of a particular rāga.

Dev-ṭhāya (देव-ठाय)—Ālapti (ancient ālāpa) done at intermediate stage between Dvyardha svara (the 4th note from vādī or Aṁśa svara) and turya-svara (8th note of the vādī or Aṁśa svara].

Devadāsī (देवदासी)—The dancing maid employed in the temples. It has two more divisions—e.g.—Rājadāsī and Śivadāsī.

Dev-dundubhi (देवदुन्दुभि)—A variety of Vedic membranophone instrument, named dundubhi. [See : Vādya]

Devamaya-rūpa (देवमय रूप)—A pictorial presentation of a rāga.

Devayān-vidyā (देवयान विद्या)—Gīta (song), vādya (instrument) and nṛtya (dance).

Devī (देवी)—A particular type of tāla.

Devī Durgā (देवी दुर्गा)—Name of a particular rāga.

Deśa-kāku (देश काकु)—[See : Kāku]

Deśāṅga-rāga (देशांग राग)—Other name of ancient Bhāṣāṅga class of rāgas. [See : Bhaṣāṅga]

Deśī-tāla (देशी-ताल)—Those tālas which are used with Deśī-rāgas. Śārṅgadeva has named 120 tālas in his book 'Saṅgīta-ratnākarah'; according to another opinion 72 tālas have been mentioned. Karṇāṭaka paddhati (system) has adopted 8 tālas and has created 40 tālas according to differences in character.

Now-a-days, there are many tālas in Hindusthānī paddhati. Some are prevalent, some are not, out of which some are applied in Dhrupada, some in Khayāl and some in Ṭappā, Ṭhumrī and Dādrā songs. Kītrana of Bengal also has many tālas of its own. Those also come under the category of Deśī tāla.

(a) Ancient tāla names :—

1. Aṅgābharaṇa
2. Aḍḍatālī
3. Anaṅga
4. Antara krīḍā
5. Abhaṅga
6. Abhinandana
7. Arjuna
8. Aṣṭatālī
9. Āditāla
10. Indraloka kuṇḍalī
11. Utsava
12. Udīkṣaṇa
13. Ekatālī
14. Kaṅkāla
15. Kandarpa
16. Kanduka
17. Karaṇayati
18. Karuṇa/Karaṇa
19. Kalakaṇṭha
20. Kaladhvani
21. Kalyāṇa
22. Kīrtikāla
23. Kuṇḍanāñci
24. Kuḍukka
25. Kubinda
26. Kumbha
27. Kumuda
28. Kulla
29. Kokilapriya
30. Krīḍā
31. Gaja
32. Gajajhampa
33. Gajalīla
34. Gadyatāla
35. Gārugi
36. Gaurī
37. Cakra
38. Cakramaṇṭha
39. Caccarī
40. Caṇḍa tāla
41. Caṇḍu tāla
42. Caturtha
43. Caturmukha
44. Caturasra
45. Catustāla
46. Candrakalā
47. Citra
48. Citrakūṭa
49. Jagaṇa-maṇṭhaka
50. Janaka
51. Jaya
52. Jayaśrī

53. Jayamaṅgala
54. Jhampā
55. Jhampaka
56. Jhombaḍa
57. Dombali
58. Dheṅkī
59. Turaṅgalīla
60. Tṛtīya
61. Trikuṇḍava
62. Trivarta
63. Tribhaṅgi
64. Tribhinna
65. Darpaṇa
66. Dvitīya
67. Dīpaka
68. Dvanda
69. Dhattā
70. Nandana
71. Nartakaka
72. Nāndī
73. Nārāyaṇa
74. Niḥśaṅka
75. Niḥśaṅkalīla.
76. Niḥsāruka
77. Nīlajhombaḍa
78. Pañcaghāta
79. Pañcama
80. Pātālakuṇḍalī
81. Pārvatī locana
82. Pṛthvīkuṇḍalī
83. Pratāpaśekhara
84. Pratipālaka
85. Pratimaṇṭha
86. Pratyaṅga
87. Parivarta
88. Padma
89. Pūya
90. Banamālī
91. Varṇatāla
92. Varṇabhinna
93. Varṇamaṇṭhikā
94. Varṇayati
95. Vardhana
96. Vasanta
97. Vijaya
98. Vijayānanda
99. Vidyādhara
100. Vindumālī
101. Vivarta
102. Vilamvāṣṭatālī
103. Vilokita
104. Viṣama
105. Viṣṇutāla
106. Vīr vikrama
107. Brahmatāla
108. Bhagna
109. Makaranda
110. Maṇṭhaka
111. Maṇṭhikā
112. Madana
113. Manmatha
114. Malla
115. Mallikāmoda
116. Mahācitra
117. Mahāsanni
118. Mukunda
119. Mṛgāṅka
120. Yati
121. Yatiśekhara
122. Yati lagna
123. Raṅga
124. Rājatāla
125. Raṅgapradīpaka
126. Raṅgodyotaka
127. Raccā
128. Rati
129. Ratilīla
130. Rāgavardhana
131. Rājacūḍāmaṇi
132. Rājavidyādhara
133. Rājanārāyaṇa
134. Rājamārtaṇḍa
135. Rājamṛgāṅka.
136. Rāyabaṅkola

137. Śaṅkha
138. Śarabhalīla
139. Śekhara
140. Śrīkīrti
141. Śrīnandana
142. Śriraṅga
143. Śrī viṣṇu
144. Ṣaṭ tāla
145. Lakṣmī
146. Lakṣmīśa
147. Laghuśekhara
148. Lalit
149. Layatāla
150. Līlā
151. Skanda
152. Sañca
153. Saṁyoga
154. Sanni
155. Sama
156. Sannipātaka
157. Sarasvatī-Kaṇṭhābharaṇa
158. Svarṇameru
159. Sārasa
160. Siṁha
161. Siṁhanandana
162. Siṁhanāda
163. Siṁhalīla
164. Siṁhavikrama
165. Siṁhavikrīḍita
166. Sudarśana
167. Sudevatsa
168. Haṁsa
169. Haṁsanāda
170. Haṁsalīla.

(b) Ādhunika (modern) Hindusthānī tāla-nāma (आधुनिक हिन्दुस्थानी ताल नाम)

1. Addhā
2. Aṣṭamaṅgala
3. Āḍkhemṭā
4. Āḍācautāla
5. Āḍāṭhekā
6. Āḍāpañca
7. Iktālī
8. Ikvāi
9. Ucak
10. Ektāla
11. Karālamañca
12. Kavvālī
13. Kaharvā
14. Kāśmīrī Khemṭā
15. Kaid
16. Khamsā
17. Khayrā/Khairā
18. Khemṭā
19. Gajajhampā
20. Gaṇeśa
21. Capak
22. Candracautāla
23. Campaka
24. Cāccar
25. Cohrā
26. Cautāla
27. Chapkā
28. Chuṭā
29. Jat
30. Jalad titālā
31. Jijunāt
32. Jhaptāla
33. Jhumrā
34. Ṭhumrī
35. Dhimā-titālā
36. Dhimā-punjābī
37. Tilvāḍā
38. Teoṭ
39. Teoḍa/Tivḍā
40. Titālā
41. Dādrā
42. Dīpcandī
43. Doj
44. Dobāhār
45. Dronda
46. Dhamār
47. Dhumālī
48. Nakṭā
49. Punjābī
50. Paṭ
51. Paśto
52. Prabhātkiraṇ
53. Farodast
54. Basant
55. Biṣṇu

56. Virpañca
57. Brahma
58. Brahmayoga
59. Bhajanī
60. Bhartaṅgā
61. Matta
62. Madhyamāna
63. Mohana
64. Yat
65. Rudra
66. Rūpaka
67. Lakṣmī
68. Śyāmakārtika
69. Śikhara
70. Śriśekhara
71. Sitārkhāni/Sidhārkhani
72. Savārī
73. Sātti
74. Sūl
75. Haptā, etc.

(c) Bāṅglā Kīrtaner tāla-nāma (बांग्ला कीर्तनेर ताल नाम)

1. Aṣṭatāla
2. Āḍtāla
3. Ektāla
4. Ektālī
5. Indrabhāṣa
6. Kāoālī
7. Kāhārvā
8. Khāmsā
9. Gañjal
10. Cañcupuṭa
11. Chuṭā
12. Japa
13. Jhujhuṭi
14. Jhāp
15. Ṭhumrī
16. Tioṭ
17. Teorā
18. Daśkuśī
19. Dāsapāhirā
20. Doj
21. Doṭhukī
22. Dharā
23. Dhāmāli
24. Pañca
25. Poṭ
26. Viṣamapañca
27. Vīr vikrama
28. Maṇṭak
29. Mahāmaṇṭak
30. Madandolā
31. Yatisoma
32. Rūpaka
33. Lofā
34. Śaśīśekhara
35. Soma....etc.

Karṇāṭaka-tāla (कर्णाटक ताल)—Main tālas are 7 in number, e.g.—(1) Dhruvam, (2) Maṭhyam, (3) Rūpakam, (4) Jhampa, (5) Tripuṭa, 6) Aṭa, (7) Eka.

Each one of these tālas are again of 5 different varieties according to Caturaśra or Catasra, Tisra, Miśra, Khaṇḍa and Saṅkīrṇa jātis (class). The names of these are—

(1) 'Dhruvam':—(a) Śrīkara, (b) Maṇi, (c) Pūrṇa, (d) Pramāṇa, (e) Bhuvana.
(2) 'Maṭhyam':—(a) Sama, (b) Sāra, (c) Udīrṇa, (d) Udaya, (e) Rāba.
(3) 'Rūpakam':—(a) Pati, (b) Cakra, (c) Kula, (d) Rāja, (e) Bindu.
(4) 'Jhampa':– (a) Madhura, (b) Kadamba, (c) Sura, (d) Caṇa, (e) Kara.
(5) 'Tripuṭa':—(a) Ādi, (b) Śaṅkha, (c) Līla, (d) Duṣkara, (e) Bhoga.
(6) 'Aṭa':—(a) Lekha, (b) Gupta, (c) Loya, (d) Vidala, (e) Dhīra.
(7) 'Eka':—(a) Māna, (b) Suta, (c) Rāga, (d) Ratha, (e) Vasu.

Deśī-rāga (देशी-राग)—Rāgas applied in Deśī or regional songs. All rāgas applied in modern Hindusthānī and Karnāṭaka system, classical and semi-classical music. [See : Rāga]

Deśīya rāga (देशीय राग)—According to Karṇāṭaka system, a rāga created by mixing 'ghana' rāga and 'rakti' rāga. [See : Ghana rāga, Rakti rāga]

Deśī-Saṅgīta 1 (देशी-सङ्गीत)—According to

ancient meaning, all types of music other than Gāndharva saṅgīta. Ancient popular music. Regional music. During later period, an effort was made to bring music of different regions or places of India under definite rules and regulations and due to that two forms of Deśī-saṅgīta were evolved—(1) Mārga-deśī and (2) Deśī.

(1) *Mārga-deśī :* This class of Deśī-saṅgīta tried to follow rules that were created in an unnatural fashion and their śāstras (theories) were written accordingly.

(2) *Deśī* : During this period Deśī meant, music of the primitive, rural, urban and all types of regional popular music. During later period, it became the custom to call music born out of natural, aboriginal, fundamental and rural thinking and inclination, as loka-saṅgīta (folk-music). According to another opinion, it is called Deśya (regional) which has two branches—Ādima (aboriginal) and Pallī-saṅgīta (folk-music). [Some divide Deśya into three divisions, e.g.— (1) Ādima gāna which has a descending trend or movement. (2) Lokagīta, whose chanda (rhythm) is regulated, and which moves towards any direction depending on the requirement, but does not have more than 5 svaras. (3) Pallī-gīta, in which specialities of culture of that region is added to the loka-gīta.

During this time, Nagaraja saṅgīta, meaning, music born in urban areas, or music related to culture, became prevalent as (Śuddha) Deśī. [See : Saṅgīta]

Now-a-days, during modern times, Mārga-deśī has become Laukika saṅgīta (Dhrupada, Khayāl, Bharatanāṭyam, Kathakali type of saṅgīta). Deśī has become related to Laukika saṅgīta (Bhajan, Abhaṅga, Kavvālī, Rekhtā, Ghazal, Ākhḍāi, Śyāmā saṅgīta, Rabīndra nṛtya type of saṅgīta) and Deśya or Loka-saṅgīta has become a natural expression of eternal emotions felt by people in general. [See : Lokasaṅgīta]

Deśī-Saṅgīta 2 (देशी-सङ्गीत)—Music, that is devoid of ālāpa etc., that is, devoid of rāga-lakṣaṇa (characteristics) etc., and without special qualities of pada (lyric), etc.. Music, that is devoid of characteristics of Gāndharva-saṅgīta.

Deśī-Saṅgīta 3 (देशी-सङ्गीत)—Music, which is as knowledgeable as a king and gives happiness and pleasure to a common man. The system in which there is music of different values.

Deśya (देश्य)—Regional, local. Example—Deśya-rāga.

Deśya-saṅgīta (देश्य-सङ्गीत)—Loka-saṅgīta.

Des (देस)—Name of a particular rāga.

Des yukta rāga-nāma (देस युक्त राग नाम)—Rāga names with prefix Des—Deskali, Des-kalyāṇa, Desgiri, Desgauṇḍa, Des-jayant, Des-barāḍī, Des-mallāra, Des-soraṭ, etc..

Deskār (देसकार)—Name of a particular rāga.

Desvāl gauḍa (देसवाल गौड़)—Name of a particular rāga.

Desākh (देसाख)—Name of a particular rāga. Deśākhya rāga.

Desākh yukta rāga-nāma (देसाख युक्त राग-नाम)—Rāga names with the prefix-Desākh—Desākh-kānarā, Desākh-belāvala, etc..

Desākhī (देसाखी)—Name of a particular rāga.

Desī (देसी)—Name of a particular rāga.

Desī yukta rāga-nāma (देसी-युक्त राग-नाम)—Rāga names with the prefix Desī—Desī-kānarā, Desī-gāndhārī, Desī-gaur, Desī-gaurī, Desī-toḍī, Desī-saṅkrābharaṇa, Desī-suhu, Desī-soraṭ, etc..

Desya yukta rāga-nāma (देस्य युक्त राग-नाम)—Rāga names with the prefix Desya—Desya-gauṇḍa, Desya-nārāyaṇī, Desya-soraṭī, etc..

Dehatatva (देहतत्व)—A particular type of folk song of Bengal.

Doj (दोज)—A particular tāla of Kīrtana.

Doṭhukī (दोठुकी)—A particulat tāla of Kīrtana.

Dotārā (दोतारा)—A rural musical instrument consisting of two strings.

Dotālā (दोताला)—[See : Tāla]

Domoḍā, Domorā (दोमोड़ा, दोमोरा)—Mixture of 2 kinds of layas (tempo). [Moḍ= 2 parts]

Doyār (दोयार)—Singer of Juḍi; Singer, who keeps repeating the burden of the song. [See : Juḍi]

Doyārkī (दोयारकी)—To maintain the burden of the song.

Doyāli (दोयालि)—Choṭ. [See : Choṭ]

Dorak (दोरक)—Choṭ. String to tie the drum of vīṇā etc. (Rope or strip of hide)

Dolan (दोलन)—A particular type of gamaka. [See : Gamaka]

Dohrā (दोहरा)—Doubled state of kāidā of tāla. A particular type of Maharashtrian gīta. [See : Kāidā]

Dohā, Dŏhā (दोहा, दोँहा)—Ancient 'Dodhaka' prabandha (classical composition). A particular type of chanda (rhythm).

Dohār (दोहार)—[See : Doyār]

Dohārā (दोहारा)—A tāna sung twice.

Doulatī kānarā (दौलती कानरा)—Name of a particular rāga.

Dvayānuga (द्वयानुग)—The musical instrument that accompanies both gīta (song) and nṛtta (dance).

Dvādaśā aṅga (द्वादश अङ्ग)—[See : Saṅgīta]

Dvādaśa cakra (द्वादश चक्र)—Dvādaśa cakra, meaning 12 cakras or divisions, each having 6 sub-divisions with a symbolical name and a fixed serial division for classification of 72 melas as per Karṇāṭaka terminology. The symbolical names are—Pā, Śrī, Go, Bhū, Mā, Ṣā. The names of the dvādaśa (12) cakras are fixed by 'Bhūta-Saṁkhyā' (number of elements) e.g.—Indu (1), Netra (2), Agni (3), Vedas (4), Vāṇas (5), Ṛtu (6), Ṛṣi (7), Vasu (8), Brahma (9), Diśi (10), Rudra (11) and Āditya (12).

Dvādaśāha (द्वादशाह)—Particular Śuddha tānas (note sequences) having ṣāḍava or 6 svaras. [See : Tāna]

Dvādaśa svara (द्वादश स्वर)—The total number of śuddha (natural) and vikṛta (flat or sharp) svaras of modern saptaka (heptad). 7 śuddha and 5 vikṛta svaras put together, become 12.

Dvāviṁśati Śruti (द्वविंशति श्रुति)—22 number of Śrutis (microtones) of ancient Indian Gāndharva saptaka (heptad). [See : Śruti]

Dvi-kala (द्वि-कल)—Mātrā (beat) with two Kalās. Application of two Kalās (SS) instead of one Kalā (S) in each division of tāla, in order to make normal state of ancient Gāndharva tāla or Mārga tāla doubly slow.

[The time taken by 1 Kalā or guru= utterence of two laghu mātrās. The time taken by 1 laghu is the fast utterence of ka-ca-ṭa-ta-pa—these five letters or laghu varṇas, that is, nearly about the time of one second.]

Dviguṇa (द्विगुण)—Dviguṇa means double. The eighth svara of Sthāyī svara. Dun.

Dvitīya (द्वितीय)—Vedic 2nd or 3rd svara. Name of a Deśī tāla.

Dvitīyakāla (द्वितीय काल)—According to Karṇāṭaka terminology, it is double laya (tempo).

Dvitīya tāla (द्वितीय ताल)—A particular type of Deśī tāla applied in ancient Prabandha (classical composition). Second tāli.

Dvitīya maṇṭhikā (द्वितीय मण्ठिका)—A particular Deśī tāla applied in ancient Prabandha (classical composition).

Dvitīya mūrcchanā (द्वितीय मूर्च्छना)—The

second mūrcchanā of the mūrcchanās belonging to Gāndhāra-grāma, Madhyama-grāma and Ṣaḍjagrāma used in ancient Gāndharva Saṅgīta (7 mūrcchanās in each grāma). For example—Viśālā (of Gāndhāra grāma), Hariṇāśvā (of Madhyama grāma) and Rajanī (of Ṣaḍja grāma). [See : Grāma, Mūrcchanā].

Dvi-dhātu Prabandha (द्वि-धातु प्रबन्ध)—A particular type of ancient Prabandha-gāna (classical composition) having 'Utsāha' and 'Dhruva' dhātu or tuk, (lyrical stanza).

Dvimukha vādya (द्विमुख वाद्य)—A particular mṛdaṅga type of percussion instrument which has two faces covered with hide.

Dvi-svara (द्वि-स्वर)—A particular type of alaṅkāra (ornamentation) of svaras, in which two svaras are applied twice, one after the other, e.g.—SRi SRi etc..

Dvayardha (द्वयर्ध)—4th svara from sthāyī or vādī svara (sonant).

Dragaḍa (द्रगड़)—[See : Dagaḍa]

Drāviḍa Saṅgīta (द्राविड़ सङ्गीत)—An ancient Tamil Saṅgīta. [See : Saṅgīta]

Drāviḍa-gaur (द्राविड़ गौर)—Name of a particular rāga.

Druta (द्रुत)—Double speed or tempo of laghu mātrā of tāla. Time taken to utter two single letters.

Druta virāma (द्रुत विराम)—1½ times speed or tempo of laghu mātrā of tāla. Time taken to utter three laghu akṣaras (single letters).

Droṇa (द्रोण)—Puñjī. Tubrī type of aerophone instrument.

Drond (द्रोन्द)—Name of a particular tāla.

Dha (ध)

Dha (ध)—Short ancient pronunciation of dhaivata, the 6th svara of the heptad.

Dhaorī yukta rāga nāma (धओरी युक्त राग नाम)—Rāga names with the prefix Dhaorī—Dhaorī-mallāra, Dhaorī-lalita, Dhaorī-sāraṅga, etc..

Dhakkar (धक्कर)—A bāyā, the left hand drum of tablā-bāyā.

Dhaḍkā (धड़का)—The alaṅkāra (ornamentation) that is produced when a svara (note) is sung by giving it a thrust twice. A particular type of tāna (svara arrangment).

Dhan (धन्)—Dhvani (sound).

Dhanvī (धन्वी)—String instruments which are played by a bow.

Dhanañjaya maṭh (धनञ्जयमठ)—Name of a particular rāga.

Dhanujuti (धनुजुति)—Name of a particular rāga.

Dhanāśrī (धनाश्री)—Name of a particular rāga.

Dhanu (धनु)—Chaḍ (bow).

Dhanuryantra (धनुर्यन्त्र)—String instrument, which is shaped like a bow. Instruments to be played by bow.

Dhanyadhaivata (धन्यधैवत)—Name of a particular rāga.

Dhanyāsī (धन्यासी)—Name of a particular rāga.

Dhamākā (धमाका)—An alaṅkāra (ornamentation), that is produced when svaras are pronounced by a sudden force in the voice. A particular type of tāna.

Dhamār (धमार)—A particular style of gīti (song). Name of particular tāla. [See : Dhāmār]

Dhavala (धवल)—Name of a particular rāga. Name of a particular Prabandha (classical composition).

Dhavala yukta rāga nāma (धवल युक्त राग नाम)—Rāga names with the prefix Dhavala—Dhavala-kānarā, Dhavala-ṭoḍī, Dhavala-mālaśrī, Dhavala-multānī, Dhabalaśrī, Dhavalā, etc.

Dharan-muran (धरन मुरन)—Beginning and manifestation.

Dharā (धरा)—A particular type of tāla of Kīrtana.

Dharu (धरु)—A particular style of gīti (song) of Karṇāṭaka, which is of śṛṅgāra rasa (sentiment of love).

It is a Kriti type of gīti, that was created by imitating Dhruvāgāna of Gāndharva nāṭya-gīti (ancient songs for dramas), comprising of many padas (lyrical stanzas) and which is applied with Karṇāṭaka dances. [See : Kriti]

Dhartāi (धरताइ)—The initial part of a song at the beginning.

Dhā (धा)—The note Dhaivata. It is a guru varṇa (a major syllable) of tāla. The starting syllable of 'Sama'.

Dhāḍī (धाड़ी)—Ḍhāḍī. A class of music professionals.

Dhātu (धातु)—Svara. Tuk or lyrical stanza of ancient Prabandha gāna (classical composition). The act of striking strings of a string instrument.

Dhān kāṭār gāna (धान काटार गान)—A particular type of folk song of Bengal.

Dhān royār gān (धान रोयार गान)—A particular type of folk song of Bengal.

Dhāmār (धामार)—Bengali pronunciation of Dhamār. It is the middle age version of ancient Holi-songs, the subject matter of which, was Holi,—sport of colour of Lord Kṛṣṇa. Its language was the pure version of graceful Bṛjabhāṣā with rural influence and its tāla was Dhamār. It had four tuks or stanzas like Dhrupada. Ālāpa [See : Ālāpa] used to be performed before the song commenced. After the song, artistry of chandas (rhythm) used to be performed; dun, pardun, bāt and svara-kṣepaṇa according to the nature of the song, used to be the specialities of this style. [See : the respective terms]

Dhāmālī (धामाली)—A particular tāla of Kīrtana.

Dhārī (धारी)—Ancient Dhāru-Singer. Corruption of the word Dhāḍī. [See : Ḍhāḍī]

Dhāru (धारु)—Ancient Dhrupada type of song, which Gopāl Lāl (15th century) propagated in Hindustān. The word Dhāru used to be mentioned in the composition of the lyric.

Dhiyā (धिया)—The sound of foot steps in Uddaṇḍa-nṛtya, a type of dance. Syllables of Karatāla, an idiophone instrument, in the tāla of dance.

Dhīraśaṅkarābharaṇa (धीरशङ्कराभरण)—No. 29 mela of Karṇāṭaka Saṅgīta.

Dhun (धुन)—Dhvani. Tune or a light rāga of mixed nature or light song. This type of 'Sur' or tune does not adhere to rules of rāga.

Dhundhī ki mallār (धुन्धी कि मल्लार)—Name of a particular rāga.

Dhumāil (धुमाइल)—Regional synonym of dhumul. [See : Dhumul]

Dhumālī (धुमाली)—Name of a particular tāla.

Dhumul, Dhumbal, Dhumbul (धुमुल, धुम्बल, धुम्बुल)—The playing of Khol at the beginning, before the start of Kīrtana, different styles of music such as Gājana, Gambhīrā, etc. Khol vādya that is performed following the style of 'Hātati' of Kīrtana. Announcements with the help of Dhāk-vādya (a kind of drum). [See : Kīrtana, Hātaṭi]

Dhuyā (धुया)—The starting part of a song or the part that is to be repreated. Corruption of the word 'Dhruva'. The portion of a song which is sung by the Dohārs to maintain the continuity of the 'sur' (tune) of song. (Burden of a song). Erroneous development of 'Dhruva' prabandha (ancient classical composition).

Dhuyāmāṭhā (धुयामाठा)—Prabandha (ancient classical composition), of the nature of 'Chanda'. Variety of chanda (rhythm), played by striking the main string (Nāyakī) and the side string (Cikārī) together, and separately. Corruption of the words 'Dhruva' and 'maṇṭha'.

Dhulaṭ O Dhuloṭ (धुलट ओ धुलोट)—A variety

of Kīrtana. Going round the town, singing Kīrtana after a festival.

Dhei 1 (धेइ 1)—Diversity of nṛtta (dance). Taṇḍava (masculine type of dance). Nṛtta with an act of running.

Dhei 2 (धेइ 2)—Syllable of vādya.

Dhaivata (धैवत)—6th svara of svara saptaka (heptad).

Dhaivatāntya (धैवतान्त्य)—The rāga that ascends upto Dhaivata only, but does not go towards tāra-sthāna (higher octave).

Dhaivatādi belāvala (धैवतादि बेलावल)—Name of a particular rāga.

Dhaivatī (धैवती)—Name of particular jāti. Name of particular rāga. [See : Jāti]

Dhaivatī Kapāla (धैवती कपाल)—A type of particular Kapāla gīti, an ancient style. [See : Gīti]

Dhoḍiyā mallāra (धोड़िया मल्लार)—Name of a particular rāga.

Dhauta-pañcama (धौत पञ्चम)—Name of a particular rāga.

Dhruṇa (ध्रुण)—Dhvani (sound).

Dhrupada (ध्रुपद)—[See : Dhruvapada]

Dhruva 1 (ध्रुव 1)—Name of a particular Sālaga-sūḍa prabandha [See : Prabandha]

Dhruva 2 (ध्रुव 2)—Name of a particular tāla.

Dhruva 3 (ध्रुव 3)—Name of a particular mārga of tāla. [See : Mārga 2]

Dhruva 4 (ध्रुव 4)—Name of a particular alaṅkāra (ornamentation).

Dhruva 5 (ध्रुव 5)—The Sanskrit version of the word 'dhuyā'. [See : Dhuyā]

Dhruva 6 (ध्रुव 6)—A particular dhātu or tuk (lyrical stanza).

Dhruvaka 1 (ध्रुवक 1)—'Dhruva' dhātu (lyrical stanza).

Dhruvaka 2 (ध्रुवक 2)—'Dhruva' prabandha, (of Sālaga sūḍa class) [See : Prabandha]

Dhruva nṛtya (ध्रुवनृत्य)—A kind of 'Deśī' nṛtya-prabandha, (dance composition).

Dhruvapada (ध्रुवपद)—Dhruvapada or Dhurpad. It is a version of 'Dhruva' prabandha of 'Sālaga sūḍa' class, which was evolved in 15th century and came to be known as 'Dhruvaka' or 'Dhruvapada'. Here 'pada' implies fabrication i.e. composition of gāna sāhitya (lyric). In this meaning, the word 'pada' is seen used in abundance in the sphere of music, from this period, for example—Dhruvapadā, Citrapadā, Viṣṇupadā, Padāvalī, etc.. The term 'Dhruvapada' is being used from the beginning of 15th century onwards to mean the composition named 'Dhruva' prabandha. The language in which Dhruvapada or Dhurpad used to be composed was Sanskrit or its corruption. Its subject matter used to be stutigāna (to sing in somebody's praise), līlā varṇana (describing ones amorous sports). The names of the 'nāyaka' (hero) and lekhaka (writer/poet) used to be mentioned in the lyrical stanzas. There used to be normally four tuks or lyrical stanzas.

This Dhruvapada or Dhurpad was transformed into Dhrupada under the influence of Raja Man Singh Tomar of Gwalior.

The specialities of Dhrupada are as follows:—

1. Use of Gwaliorī language and later, Gwaliorī literature-based language.
2. Use of 2 to 4 dhātus or tuks (stanzas).
3. Use of contemporary 'Deśī' rāga-rāgiṇīs.
4. Use of new versions of a few ancient tālas.
5. Establishing a trend of describing praises of the nāyakas rather than flattery and introduction of sentiment of love rather than religious topics in the composition of the gīta (song).
6. Adopting a style that would go in accordance with the nature of the rāga or sentiment expressed by the language of the composition.

It is not known which person or persons introduced the word 'tuk' in

place of 'dhātu' and it is also not known till today under whose influence the tuks, 'Sthāyī', 'Antarā', 'Sañcārī', and 'Ābhoga', emerged in place of 'dhruva', 'melāpaka', 'antarā'; and 'ābhoga'. But there is no doubt that, this change took place after the period of Raja Man Singh Tomar. The other changes that took place due to the influence of Raja Man, were :—

1. Switch over from Gwaliorī language to Bṛjabhāṣā.
2. Introducing a tāla named 'Prasiddha 'Ekatalī', from which evolved 'Cautāla'.
3. Propagating a regional style of gīta to a national Śāstrīya gīta style.
4. Introducing Gwaliorī style in music and in that context propagating different bhaṅgīs or bāṇīs or bāns (styles) following ancient grāma gītis [Śuddhā, Bhinnā, Gauḍī, Besarā, Sādharaṇī, etc. gītis] [See : Gīti]

Application of mīḍ, gamaka, etc. was dependant on 'bāṇī' or 'bān' for the spread of Dhrupada. However, it is unknown, since when vistāra of the type of Māgadhī, Ardhamāgadhī etc. gītis of ancient jāti gāna, came into use.

Dhrupada may be sung in any rāga but serious type of rāgas are more suited and correct. But while using a particular bāṇī, rāgas of the same temperament and nature should be applied. In Dhrupada, tālas that are used on mṛdaṅga, that is, Pakhāvaj, e.g.—Cautāla, Tritāla, Āḍā-cautāla, Tivḍā, Sūl-tāla, Jhāp-tāla and many ancient tālas, are applied. Language used in Dhrupada is 'Śuddha-Bṛjabhāṣā' (pure Bṛjabhāṣā), fit for literature.

The general norm is to use four tuks (stanzas) in Dhrupada, but there were Dhrupadas in vogue with two, three or five tuks and still is. Dhrupadas consisting of two tuks were called 'tioṭ' (frvksV). Its examples are 'Phulbandha' and 'Gulnakś'. It is desirable that there should be 'ālāpa' or 'ālapti' (expansion) before the set song of dhrupada starts, but it is not a must. It is necessary to perform ālāpa only to express the image of a rāga, devoid of vistāra.

Dhruvapadā (ध्रुवपदा)—It is a particular literary folk-song of Mathura region. It is a particular Kṣudra gīti. [See : Kṣudra-gīta]

Dhruvapada or Dhrupada-bhāṅgā gāna (ध्रुवपद या ध्रुपदभांगा गान)—A few songs of Khayāl and Ṭhumarī were composed imitating the language of Dhrupada; these are called Dhrupada-bhāṅgā gīta. Apart from these, Sadāraṅg created Kalāvantī Khayāl, which was composed after imitating ālāpa of Dhrupada; its vilamvita form is also called Dhrupada-bhāṅgā gāna by many people.

Dhruva-vīṇā (ध्रुव वीणा)—During the era of Nāṭyaśāstrakār Bharata (c. 200 B.C.), two types of vīṇās—Dhruva vīṇā and Cala-vīṇā were used to demonstrate 22 śrutis (microtones) under a saptaka (heptad). The strings of Dhruva vīṇā were tuned on specific and firm svaras. On the other hand, the strings of Calavīṇā were loosened by 1 Śruti fourtimes successively. Thus, through these four acts of sāraṇā (shifting) it used to be explained how in each act of sāraṇā how many śrutis of calavīṇā differed from the firm svaras of Dhruvavīṇā. During later period, and also in the middle ages, the method of demonstrating śrutis became prevalent through the use of Dhruvavīṇā and Calavīṇā with frets.

Dhruvā (ध्रुवा)—A particular type of nāṭya-gīta (song of drama) of Mārga or Gāndharva. It used to be applied in a specific manner during every change of scene of a drama. As for tune for these Dhruvā songs, the Bharata community applied 'jāti' while the Nārada

community used' grāma-rāga'. It used to be of 5 types, e.g.—
(1) Utthāpanī, (2) Parivartā, (3) Apakṛṣṭā, (4) Aḍḍitā, (5) Vikṣiptā, or— (1) Prāveśikī, (2) Ākṣepikī, (3) Prāsādikī, (4) Antarā, (5) Naiṣkrāmikī. [See : Mārga, Gāndharva, Jāti, Grāma rāga]

Dhvani (ध्वनि)—Sound from the throat; Sur (tune) from instruments. Due to sthānabheda, i.e., due to change in octaves different forms of sound emerge.

Dhvanikoṣa (ध्वनिकोष)—The khol or tumbā (drum/ belly) of vīṇā.

Dhvanipaṭṭaka (ध्वनिपट्टक)—Paṭrī (finger board) of vīṇā vādya (instrument).

Dhvanivikāra (ध्वनिविकार)—Kāku. [See : Kāku]

Dhvanividha (ध्वनिविध)—Different types of svaras taken out from throat, different voice modulation.

Dhvanimālā (ध्वनिमाला)—Vīṇā, Beṇu. Kāhalā (instruments).

Dhvanisthāna (ध्वनिस्थान)—Vocal cord.

Na (न)

Naobat (नौबत्)—In Arabic term, it is "naubat", which means specific time or special occasion. A particular type of orchestra, changed during Muslim era. The instruments used in a naobat were—4 nos nakkārā, 2 no. kāḍā, 1 no. ṭikārā, 1 no. raṇasṛṅga, 2. no. karatāla, 2 no.s sānāi (śehnāi), 2 no.s nāi, 2 no.s algojā, 1 no. rauśan cawkī, 2 no. kalam and 1 no. flute.

Naobā (नौबा)—Arabic music of the highest order.

Naoraṅg (नौरंग्)—A new kind of presentation. Beautiful. [See : Navaraṅga]

Naoras, Nava rasa (नौरस, नवरस)—A Hindusthānī rāga.

Naorasī Kānarā (नौरसी कानरा)—A variety of Kānarā rāga.

Naoroj (नौरोज)—Name of a particular rāga. Karṇāṭaka name is Navarocikā.

Naohār bānī (नौहार बानी)—A particular style of singing of Dhrupada, in which application of leap or run of svaras are applied more. Nauhar bānī.

Nakṭā (नक्टा)—Name of a particular tāla.

Naktā, Nakṭā (नक्ता, नक्टा)—A particular type of Hindī folk song.

Nakṣatra (नक्षत्र)—Name of a particular tāla.

Nagmā (नग्मा)—The term Nagmā is Arabic, means song; very sweet voice.

Nakha (नख)—Finger or finger caps to play string instruments.

Na-gaṇa (न-गण)—[See : Gaṇa]

Nagar-Kīrtana (नगर-कीर्तन)—Nagar-Saṁkīt-ana; to roam around the streets (of a town/ village) in a procession, singing kīrtana in a chorus.

Naṭa 1 (नट 1)—Name of a particular rāga. Name of a particular tāla.

Naṭa 2 (नट 2)—Dancer; actor; actress; expert in four kinds of acting and knowledgeable in many languages.

Naṭa-yukta rāga-nāma (नट युक्त राग-नाम)—Names of rāgas with prefix Naṭa–Naṭakalī, Naṭa-kāmoda, Naṭa-kānarā, Naṭa-kinhar, Naṭa-kedār, Naṭa-kurañjī, Naṭa-gāndhāra, Naṭa-gauḍa, Naṭa-chāyā, Naṭa-toḍī, Naṭa-nārāyaṇa, Naṭa-nārāyaṇī, Naṭa-pañcama, Naṭa-belāvala, Naṭa-bihāga, Naṭa-bairāṭī, Naṭa-bhairavī, Naṭa-bhairava, Naṭa-mañjarī, Naṭa-mallāra, Naṭa-śaṅkarā, Naṭābharaṇa, etc..

Naṭa-bhairavī mela (नटभैरवी मेल)—One of the 72 Karṇāṭaka melas. No. 10 mela. [See : Mela]

Naṭana (नटन)—Nartana (dancing).

Naṭṭa (नट्ट्)—'Naṭa' rāga.

Nanda 1 (नन्द 1)—Name of a particular rāga.

Nanda 2 (नन्द 2)—A particular type of ancient alaṅkāra (ornamentation).

Nandana 1 (नन्दन 1)—Name of a particular rāga. Name of a particular tāla.

Nandana 2 (नन्दन 2)—An ancient alaṅkāra which is analogous to the pattern—SRiGM SRi SRiGM.

Nandayantī (नन्दयन्ती)—Name of an ancient vikṛta 'jāti'.

Nandā (नन्दा)—Prathama (first) mūrcchanā of ancient Gāndhāra grāma (particular musical scale). [See : Mūrcchanā]

Nandin (नन्दिन)—Gopī yantra. [See : Vādya]

Nandī-cindu (नन्दी-चिन्दु)—A particular type of folk music of South India.

Naba-tāla (नबताल)—Name of a particular tāla.

Nava-naṭa (नव-नट)—Nine varieties of Naṭa-rāga, which were prevalent in the middle-ages, e.g.—Āhīr-naṭa, Kadamba-naṭa, Kalyāṇa-naṭa, Kāmoda-naṭa, Kedāra-naṭa, Chāyā-naṭa, Bṛhannaṭa; Mallāra-naṭa and Hāmbīra-naṭa.

Nava-vidha rāga (नवविध राग)—Due to different mūrcchanās, the following nine types of rāgas are formulated—Sampūrṇa, Ṣāḍava, Auḍuva, Sampūrṇa-ṣāḍava, Sampūrṇa-auḍuva, Ṣāḍava-sampūrṇa, Ṣāḍava-auḍuva, Auḍuva-sampūrṇa, Auḍuva-ṣāḍava, [See : Mūrcchanā]

Nava-yukta rāga-nāma (नवयुक्त राग-नाम)—Names of rāgas with prefix Nava—Nava-mañjarī, Nava-rañjinī, Nava-latikā, Nava-śākh.

Navaraṅga, Naoraṅg (नवरंग, नौरंग)—A particular style of song, practised during the middle ages. [see : Gīti rīti for Naoraṅg]

Nabātkhānī yukta rāga nāma (नवात्खानि युक्त राग नाम)—Names of rāgas with prefix Nabātkhāni—Nabātkhāni-kānarā, Nabāt-khāni-ṭoḍī, Nabātkhāni-bhairava, Nabāt-khāni-mallāra.

Namaskāra, Namaskārī bol (नमस्कार, नमस्कारी बोल)—A part of Kathak-nṛtta, a classical style of dance, which is like puṣpāñjali, (offering of flowers) in its spirit and action.

Naya-rāga (नय राग)—Rakti rāga. Rāga, that is amorous and pleasing.

Nartaka (नर्तक)—A person who is proficient in classical dance.

Nartana (नर्तन)—Specialities of body movements exhibited by dancers which are pleasant to the audience. A combination of Nṛtta, Nṛtya and Nāṭya (body gestures, dance with emotional gesture and acting). Some experts of later period maintain, nartana is a combination of nāṭya-nṛtta-nṛtya-tāṇḍava-lāsya-viṣama-vikaṭa-laghu peraṇī and gauṇḍlī. [See : Nṛtya].

Nartana prabandha (नर्तन प्रबन्ध)—(a) In ancient times, dancing styles consisted of (1) Gītāśrita nārtana, (2) Gīta-prabandha nartana, (3) Abhinaya nartana, (4) Vādya-prabandha nartana, (5) Lāsyāṅgādi nartana.

(b) In present times, the styles are—

(1) Bharatanāṭyam, (2) Kathakalī, (3) Kathak, (4) Maṇipurī, (5) Rabīndra-nṛtya, etc. deśī nartana (dancing).

Nartana-Śarīra (नर्तन शरीर)—The parts of body that are used during nartana (dancing), e.g.—aṅga (limbs), pratyaṅga (minor limbs), upāṅga (subordinate limbs).

Aṅga :—Head, hands, chest, hip (waist) and feet. According to some, shoulders should also be included.

Pratyaṅga :—Neck, arms, back, belly, thigh, shank. Some opine that wrist, knees and ornaments should also be counted among these.

Upāṅga :—Eyes, brows, eyelids, pupils, cheeks, nose, breath, lips, teeth, tongue, chin, face/mouth. According to some,—brows, eyes, nose, cheeks, lips and chin.

Aṅga-pratyaṅga-upāṅgāntara śarīra (अंग-

प्रत्यंग-उपांगान्तर शरीर)—Other parts of body apart from aṅga-pratyaṅga-upāṅga, are : lower portion of heels, ankle, fingers, toes, palms, soles of the feet, facial expression of rasa, hand movements.

Narendra Śekhara (नरेन्द्र शेखर)—Name of a particular tāla.

Naltaraṅga (नलतरङ्ग)—An instrument similar to Puñjī class of Karṇāṭaka instrument. A wind instrument with 19 pipes.

Naṣṭa (नष्ट)—The Kūṭatāna or tāla which has a specific number but its form has to be determined.

Nasbug (नसवुग)—An instrument similar to bagpipe.

Nassākh (नस्साख)—Name of a particular rāga which is less prevalent.

Nahabat (नहवत्)—Naobat. [See : Naobat]

Nākāḍci, Nakkārci (नाकाड़चि, नक्कारचि)—The nakkārā player.

Nākāḍā(नाकाड़ा)—In Persian terminology, it is 'nakkār', in Arabic it is 'Nakkārā'. It is an instrument of dhol (a type of drum) class. Khordak. [See : Vādya]

Nāgḍā (नागड़ा)—Nakkārā. A membranophone instrument made of clay or wood, suitable for naobat.

Nāga yukta rāga nāma (नागयुक्त राग नाम)—Names of rāgas with prefix Nāga—Nāga-kalyāṇa, Nāga-gāndhāra, Nāga-dahaṇa, Nāgadvani, Nāga-nāda, Nāga-pañcama Nāgavatī, Nāga-barāḍī, Nāga-belāvala, Nāga-rañjinī, Nāga-svarāvalī, Nāgeśvarī.

Nāga-pañcaka (नागपञ्चक)—[Se : Tāna].

Nāga-pāśa (नागपाश)—An alaṅkāra (ornamentation) having the form like SRi GMGRi SRiGM.

Nāga-bandha (नागबन्ध)—Hastapāṭa; Syllables of mṛdaṅga [See : Vādya] etc..

Nāginī Khelār gāna (नागिनी खेलार गान)—Chorus song sung by ladies of Bengal to worship snakes.

Nāc (नाच)—Nartana, (dancing).

Nācāḍi (नाचाड़ि)—Corruption of the word lācāḍi. Songs composed in nācunī chanda (rhythm) (chanda fit for dance).

Nācāḍi-gurjarī (नाचाड़ि-गुर्जरी)—Lācāḍi-gurjarī. Name of a particular rāga.

Nācāḍi-ṭoḍī (नाचाड़ि-टोड़ी)—Lācāḍi-ṭoḍī. Name of a particular rāga.

Nāṭ 1 (नाट 1)—Name of a particular rāga.

Nāṭ 2 (नाट 2)—Naṭṭa; Nāṭoā. Nṛtya. (dancing)

Nāṭaka (नाटक)—Audible literature and scenes suitable for acting, which are for all classes of people. Conversation in nāṭaka may be performed both in prose or poetry form. (The definition of ancient nāṭaka of Gāndharva era has been given by Bharata as—'it is called nāṭaka, when subject matter is taken from happiness and sorrows of the kings' lives and are suitable for acting with varieties of sentiments and emotions').

Nāṭaka prakāra (नाटक प्रकार)—Nāṭya-grantha (book of drama) used to be considered as 'rūpaka'. Rūpaka or rūpa (form) are of 10 types, hence nāṭaka also are of 10 types. The 10 different bhedas or divisions of rūpaka or nāṭya-grantha are: nāṭaka, prakaraṇa, bhāṇa, prahasana, ḍim, vyāyoga, samavakāra, bīthī, aṅka and īhāmṛga. These bhedas depend on the subject of acting, actors and sentiments of the nāṭaka.

Nāṭaka—Its subject is famous [i.e. worth hearing, like stories from Rāmāyaṇa, Māhābhārata]. In this, happiness and sorrows of kings are described. These have 5 to 10 acts and consist of many sentiments and emotions.

Prakaraṇa—Its subject matter is derived from the imagination of the dramatist or of the poet. Its hero is a non-Aryan person. It would have descriptions of activities of Brahmins, priests, courtiers, ministers,

traders etc.. Acts and sentiments are according to the drama.

Aṅka—Its subject matter may be either famous or not-famous. In this, there would be description of battles, beatings and lamentations of women.

Vyāyoga—In this, there would be the description of happenings on any one day. The hero would be some famous man. The subject matter would be byāyoga—fight, outrage etc.. It would consist of one act only and the number of female characters would be less.

Bhāṇa—A play consisting of one character. It has two types of subject matter—(a) to express one's own experience and (b) to express someone else's experience. Acting with statements of Ākāśa-puruṣa or imaginary persons and with body gestures. It has one act; and there is a cunning and mean character in it.

Samavakāra—Its subject matter is based on gods and demons. There would be three acts in this play. Time limit would be about 18 nāḍikā or 24 minutes.

Bīthī—This is also an one-act play. All the sentiments of a drama have to be applied in this. Number of actors be one or two. The characters of Bīthī would be two types according to good and bad. In this there are 13 aṅgas named udghāṭya, avalargita, etc..

Prahasana—Prahasana (satire) is of two kinds—Śuddha and Saṅkīrṇa. The themes that come under Śuddha prahasana (comical episodes) are—Bhagavat (divinity), Tāpasa (ascetic), Bhikṣu (mendicant), Śrotriya (priest), Brāhmaṇa and others; jokes and conversation of low class people; chaste language and custom; particular comical lines full of ridicule. Themes under Saṅkīrṇa prahasana are—Veśyā (prostitute), ceṭ (dāsa) (slave), napuṁsaka (eunuch), dhūrta-biṭ (cunning & mean) bandhakī (rakṣitā) (concubine) and their open activities and dresses. The subject matter of Prahasana consists of those events that are reproachable and arrogant. There would also be quarrel between the cunning and lascivious.

Ḍim—Its subject matter is something very prevalent. Its hero would be a famous person. This would have 16 heroes. Its element is sāttvatī (woulderful) and ārbhaṭi (violent). Excepting śṛṅgāra (love, amorous passion) and hāsya (comic sentiment) rasa, the remaining six rasas or sentiments should be applied.

Īhāmṛga—Like byāyoga, male, element and sentiment are applicable in this. Its male and female characters would be divine personalities. [See : Rūpaka, Uparūpaka]

Nāṭikā 1 (नाटिका 1)—Name of a particular rāga.

Nāṭikā 2 (नाटिका 2)—Comparitively short play with 4 acts. According to ancient opinion, its hero should be a king and it should deal with royal harem and subjects associated with music.

Nāṭuā (नाटुआ)—A type of rural play. Naṭa, actor.

Nāṭoyā (नाटोया)—Artiste taking part in specific rural music. [Corruption of nāṭuā]

Nāṭya (नाट्य)—The subject that is to be enacted. Enacting the meaning of the wordings of nāṭaka (drama), its elements, acting, sentiments and emotions through dance. Dance performed with āṅgika, vācika, āhārya and sātvika acting. Nāṭaka (drama). [See : respective terms]

Nāṭya-aṅka (नाट्य अङ्क)—Nāṭya-sandhi, which earlier consisted of 5 divisions, e.g.—(1) Mukha, (2) Pratimukha, (3) Garbha, (4) Vimarśa, (5) Nirvahaṇa

Nāṭya-kutapa (नाट्य कुतप)—[See : Kutapa]

Nāṭya-dharmī (नाट्य धर्मी)—Particular rules of abhinaya (acting), which affects natural changes or alterations in accordance with the drama.

It is of two types or varieties—

(1) Expressing ceremonial beauty by adopting 'Kaiśikī' vṛtti [See : Vṛtti], and (2) expressing ceremonial beauty, showing only a particular portion, by ābeṣṭita-udveṣṭita-vyāvartita-parivartita 'Karaṇa' [See : Karaṇa 5].

Nāṭya-prakāra (नाट्य प्रकार)—[See : Nāṭaka-prakāra]

In modern time it is reckoned that nāṭyas are of three varieites, e.g.—

(1) General nāṭaka, which is saṁlāpa-dharmī, i.e. conversation oriented.

(2) Gīta-dharmī or gītināṭya (opera), in which though there is abundace of dance and instrumental music, the main focus is on songs, and the conversations are also done in tune.

(3) Nṛtya-dharmī or nṛtyanāṭya (ballet), in which though there is ample application of song and instrumental music, the main importance is of dance, i.e. the main acting is done through dancing.

Nāḍī 1 (नाड़ी 1)—These are 22 number each, of very fine and vigorous nerves situated at an angle at chest, throat and head, a total of 66, which are in the body, and were mentioned in the ancient śāstras as the parent of Śārīraja svara (svaras produced in the body) or very fine nāda (sound), or śruti (micro tones) included in the vocal tones.

Nāḍī 2 (नाड़ी 2)— Ancient Beṇu (flute) type of instrument.

Nāt, Nātiā (नात्, नातिया)—Lyrics expressing praise of Pīr (muslim saint). Arabic terminology is 'naāt', which means lyric or gīta composed in praise of Prophet Muhammad.

Nāda (नाद)— The source of language and music. Eternal word or sound. Sound created in the body. Vibration creating waves in an elastic object.

Nāda prakāra (नाद प्रकार)—Varieties of Nāda (sound). Firstly—Nādas (sound) are of 2 types, e.g.—(1) Anāhata nāda and (2) Āhata nāda. Anāhata nāda is suitable to be heard by nāda-yogis (seers or sages) and it is not produced by any stroke or blow. When yogis reach a certain stage of mental state, it is said that they can hear a-u-m (ॐ) or Ōnkāra-dhvani repeatedly. This is called Anāhata-nāda. The rest of the sounds that are audible are Āhata-nāda.

Secondly, nādas are of 5 types, e.g.— (1) Ati sūkṣma (very fine), (2) Sūkṣma (fine), (3) Puṣṭa (nourished), (4) Apuṣṭa (not nourished), (5) Kṛtrima (artificial).

These originate from nābhi (navel), hṛdaya (heart), kaṇṭha (throat), śira (head) and mukha (mouth) respectively.

Thirdly, six types of nādas, e.g.—

(1) Anāhata and included under Āhata nāda, are (2) nakhaja, (3) vāyuja, (4) carmaja, (5) lohaja and (6) śarīraja.

From (2) to (6) nādas are : Nakhaja Nāda produced by striking on the vīṇā strings by nails. Carmaja-nāda is produced by suṣira vādya (aerophones). Lohaja-nāda produced by metalic instruments [lohaja meaning metal in ancient term, (idiophones)] and Śarīraja-nāda emanates from human throat.

Fourthly, 10 types of nādas, e.g.—

(1) Cinī (used to or known), (2) Ciñcinī (not very clear or slight), (3) ghaṇṭā (gongs, bells), (4) Śaṅkha (conch shells), (5) Tantrī (strings), (6) Tāla (idiophone made of wood etc.), (7) Veṇu (flute), (8) Mṛdaṅga, (9) Bherī and (10) Megha. [See: Vādya]

Nādamaya-rūpa (नादमय रूप)— The form of the rāga with specific svaras and indispensible alaṅkāras (ornamentations).

Nāda lakṣaṇa (नाद लक्षण)—The qualities or characteristics of nāda are normally three, e.g.—

(1) Creating waves, which have definite frequency.

(2) Vyāpti (pervading, penetration); due to which sharpness of nāda can be felt.

(3) Upasvanatā (overtones); due to which the quality and nature of nāda maybe understood. [see : Saṅgīta O nāda]

Nāda-rāmkalī (नाद रामकली)—Name of a particular rāga.

Nādī (नादी)—[See : Nāḍī 2]

Nāndākhya (नान्दाख्य)—Name of a particular śuddha tāna of auḍuva class (pentatonic svara arrangement).

Nāndī 1 (नान्दी 1)—Name of a particular śruti (microtone).

Nāndī 2 (नान्दी 2)—Stuti gāna, (song in praise or prayer) applied before the starting of ancient nāṭyas (dramas).

Nāfari, Nāfāri (नाफरि, नाफारि)—In Arabic, it is "Nafīr", which means an instrument, like śingā (horn) made of brass.

Nāma Kīrtana (नाम कीर्तन)—Song with the utterances of the name of Śrīkṛṣṇa. The first stage of Bengal's Kīrtana songs propagated by Śrīcaitanya. Kīrtana means songs in praise of the Lord, eulogy. From ancient times Kīrtana means song. The name Kīrtana is prevalent under different meanings in different parts of India, e.g.—

(1) In north-western region, Kīrtana is devotional Dhrupada style of songs.

(2) In Maharashtra, Kīrtana is 'bhajana' (devotional) type of songs.

(3) In Karṇāṭaka, 'Kīrtanam' is Bhajana type of simple, devotional songs, adorned with dhātus (lyrical stanzas) like pallavī, anupallavī, caraṇam etc.

(4) In Bengal, Kīrtana means a song rich in Vaiṣṇava padas (lyrical composition about Lord Kṛṣṇa), consisting of special rāgas-tālas and a mixture of popular and classical styles. [See : Kīrtana]

Kīrtana of Bengal is of three varieties—

(a) Nāma-kīrtana, (b) Rasa-kīrtana, (c) Līlā-kīrtana. Many scholars do not agree on difference in Rasa and Līlā-Kīrtana.

(a) *Nāma-kīrtana*—Songs with names of Śrīkṛṣṇa. It is called nāma-gāna and nāmāvalī in other places. Nṛtta (dance) is performed with this song. In the aṣṭapraharī (that continues for 8 praharas, a prahara is about three hours each) nāma-kīrtana, different rāgas suitable for each prahara, are introduced. In utterances consisting of names constituted of 32 letters, use of rāgas are observed more.

Exactly this type of utterences of names are not heard anywhere else.

The other name of nāma-kīrtana is 'nāma-saṅkīrtana. Its one variety is "nagara-saṅkīrtana", in which kīrtana is sung in chorus by people moving in procession, through the streets of town/villages.

(b) *Rasa-Kīrtana*—64 kinds of rasas or sentiments are introduced in this kīrtana. Vaiṣṇava literature has become rich being composed in the context of sixtyfour rasas, in different chapters of Bṛndāvana-līlā. Rasakīrtana performed from different chapters, consists of the same rasa; or sometimes two or three rasas are combined. If a full length gīta-sāhitya (literature consisting of songs) is formulated with songs of same sentiments from different parts, then "Pālā-kīrtana" is created.

(c) *Līlā-kīrtana*—The līlās (amorous sports of the Lord) from the same chapter when sung, are called Līlā-kīrtana, or Līlā songs of the same nature are called Līlā-kīrtana. Pālā-kīrtana is formulated by assemblance together of different padas (lyrical composition) of Līlā.

When Rasa-kīrtana or Līlā-kīrtana is sung by stringing padas together composed by different Pada-kartās (poet-composers), it is called "Padāvalī-kīrtana". The rules of singing these kīrtanas in modern times are as follows—

First—starting with hātuṭi (hātaṭi) along with āpattan.

Second—Gauracandrikā, along with āpattan or surmela.

Third—Jhumrā (Jhumur) and Mātān;
Fourth—Gāch or Mūlgāna (main song) with ākhar, kāṭān, and par-kāṭān, that is, different branches or parts.
Fifth—Milan or Jhumrā (Jhumur); and
Sixth—Nāma-saṅkīrtana. [See : The respective terms]

Different varieties of Rasa-kīrtana or Līlā-kīrtana—

(1) *Gaḍerhāṭī or Garāṇhāṭī :* Dhrupada style of Kīrtana propagated by Śrīla Narottam Datta Ṭhākur, first announced in Kheturī celebrations of Gaḍerhāṭi pargaṇā (division).

(2) *Manoharsāhī*—Kīrtana propagated by Śrīnivāsa Ācārya of Manoharsāhī pargaṇā, in which while there is a part of Manoharsāhī folk music, there is also application of alaṅkāras (ornamentations) etc. of classical music in plenty.

(3) *Reṇeṭi*—Kīrtana propagated by Ācārya Śyāmānanda of Rānīhāṭī pargaṇā, in which restlessness of tune is observed.

(4) *Mandāriṇi*—A variety created by following or imitating Maṅgala Kāvya of Sarkār Mandāraṇ region.

(5) *Jhāḍkhaṇḍī*—Kīrtana created by following similar tune of Jhumur. This Jhumur is the folk music of Rāḍh area. [The second part of the yātrā type of folk music of the Ōrāo tribe that is full of dance is also called Kīrtana. But this has no relation with the varieties of Kīrtana mentioned earlier.]

In the modern days, some other styles of music are linked with the word Kīrtana, e.g.—Kālī-kīrtana, Ḍhap-kīrtana, etc.. These are not actually Kīrtana in real sense. In the modern days one observes use of Kīrtana in match making which is against principles.

Nāma-gāna, nāmagoṣtha (नामगान, नामगोष्ठ)—It is more or less an ancient variety of nāma-kīrtana, indication of which is available in Purāṇas. Utterance of nāma (name). Later on, nāma-gāna is observed as synonym to folk music, when its 4 tuks (stanzas)—mohrā, caḍā, khād and caḍā were born. It is quite clear from the names of the tuks that these are modern evolutions. The pālās of this style are similar to Kīrtana composed on small tālas and these are completed in a short time. The song concludes after going round the village. If mohrā starts in one house, the rest of the tuks are completed in another house. The subject matter of this is Kṛṣṇa-līlā (sports of Kṛṣṇa) as depicted in Bhāgavat.

Nāmākṣara (नामाक्षर)—The syllables of the tālas of ancient Gāndharvatāla or Mārgatāla were called nāmākṣara. As per short and long utterances, those syllables used to construct tālas by composing tāla-mātrās like laghu-guru etc.. This used to be called yathākṣara tāla and all its mātrās (beats) together used to create a 'Kalā'. Its name used to be 'Ekakala'. [See : Kalā and other terms]

Nāma-svara (नामा-स्वर)—The svara name from which ancient 'Jāti' used to be constructed (nāma meaning name), e.g.—
ṣāḍajī from ṣaḍja svara.
Ārṣabhī from Ṛṣabha svara.
Gāndhārī from Gāndhāra svara. ... ... etc..

Here the nāma-svara of Ṣāḍajī will be Ṣaḍja, nāma-svara of Ārṣabhī will be Ṛṣabha and so on.....

Nāmita (नामित)—Name of a particular gamaka (embellishment).

Nāyaka 1 (नायक)—The knowledgeable musician who is an expert in both mārga and deśī, type of music. One, who can teach music, dance and instruments well. One, who can judge all good qualities and bad. One, who can understand others' intentions. One, who is compassionate, charitable, saviour and is adorned with all good qualities. [See : Mārga, Deśī]

Nāyaka 2 (नायक 2)—The main actor of a drama.

Nāyaka-bheda (नायक भेद)—In dramas of

ancient Gāndharva-era, four different types of nāyakas (actor) have been envisaged e.g.—(1) Dhīroddhata, (2) Dhīralalita, (3) Dhīrodātta and (4) Dhīrapraśānta.

If the hero of the nāṭaka is a god, then it is dhīroddhata, if the hero is a king, then dhīralalita, if the hero is a commander-in-chief or minister, it is dhīrodātta, and if a person is from Brahmin or a Vaiśya caste, then it is dhīrapraśānta.

Three types of nāyaka are prescribed in dance, e.g.—'Pati', 'Upapati and 'Vaiśika'. Again, 'Pati' is of five types, e.g.—Anukūla, Dakṣiṇa Dhṛṣṭa, Śaṭha, Anabhijña. Upapati is of two types—Vacana-catura and Kriyā-catura. Vaiśika is also of two types—Mānī and Bhoṣita.

Nāyakī 1 (नायकी 1)—The main string of a string instrument, on which most of the work of playing the tune is done.

Nāyakī 2 (नायकी 2)—Genuine training in music received from the true lineage of guru.

Nāyakī 3 (नायकी 3)—Name of a particular rāga of Karṇāṭaka system.

Nāyakī 4 (नायकी 4)—Name of a particular rāga created by Nāyaka Bakhśu.

Nāyakī yukta rāga nāma (नायकी युक्त राग नाम)—Names of rāgas with prefix Nāyakī—Nāyakī-kānarā, Nāyakīkalyāṇa, Nāyakī-mallāra, etc.

Nāyikā (नायिका)—The main female character of a drama. A leading female actress who is attributed with amorous passion.

Nāyikā-bheda (नायिका भेद)—There are descriptions of 8 types of nāyikās, e.g.—(1) Bāsakasajjitā, (2) Virahotkaṇṭhitā, (3) Svādhīnabhartṛkā, (4) Kalahāntaritā, (5) Khaṇḍitā, (6) Vipralabdhā, (7) Proṣitabhartṛkā, (8) Abhisārikā.

(1) *Bāsakasajjitā*—Lady, all dressed up waiting for her nāyaka (hero).

(2) *Virahotkaṇṭhitā*—Eager, but due to some reasons unable to meet/unite.

(3) *Svādhīnabhartṛkā*—She, by whose side the nāyaka stays, having been subdued by her.

(4) *Kalahāntaritā*—Repentant lady, unable to unite after quarrel.

(5) *Khaṇḍitā*—Sorrowful lady, unable to unite due to the arrival of the lover.

(6) *Vipraladhā*—Disappointed nāyikā, when she does not find her nāyaka at the appointed place.

(7) *Proṣitabhartṛkā*—Nāyikā, whose nāyaka has gone abroad and made her unhappy.

(8) *Abhisārikā*—Lady, who has shed her modesty and gone out in search of her lover to unite with him.

Nārāṭa (नाराट)—A particular quality of voice; a variety of sound. Deep/solemn voice born out of bile that reaches three sthānas (octaves).

Nārāyaṇa (नारायण)—Name of a particular tāla.

Nārāyaṇa-gauṇḍ (नारायण-गौण्ड)—Name of a particular rāga.

Nārāyaṇī (नारायणी)—Name of a particular rāga.

Nārāyaṇī yukta rāga-nāma (नारायणी युक्त राग नाम)—Name of rāgas with prefix Nārāyaṇī—Nārāyaṇī-kānarā, Nārāyaṇī-bibhās, Nārāyaṇī-mallāra. etc..

Nārī rītigaul (नारी रीतिगौल)—Rāga Naṭabhairavī. 20th mela of Karṇāṭaka Saṅgīta.

Ni (नि)—Abbreviated name of Niṣāda.

Nikkaṇa (निक्कण)—Sound of vīṇā type of instruments.

Nikās 1 (निकास 1)—The last portion of uṭhān of tablā playing. [See : Uthān]

Nikās 2 (निकास 2)—The 'tatkāra' that is applied at the end portion of 'Bhāo' of Kathak-nṛtta. Foot work that denotes the end of nṛtta (dance). [See : Tatkāra]

[The common meaning of nikās is, 'to bring out the meaning', 'to make something full blown', 'accounting', 'boundary', 'birth', etc..]

Nikhaḍjā (निखड़जा)—Without ṣaḍja; the gāna (song) or gat, in which ṣaḍja is kept hidden or abandoned.

Nikhaḍjā-kānarā (निखड़जा कानरा)—Name of a particular rāga.

Nikhāda (निखाद)—Prevalent pronunciat-ion of niṣāda svara.

Nikhādī (निखादी)—Name of a particular rāga.

Nigraha 1 (निग्रह)—The style of ancient svara vistāra (expansion) or tāna. During vistāra, to skip the next svara. Modern 'ḍāṭ'. [See : Ḍāṭ]

Nigraha 2 (निग्रह)—Action of hand in Gāndharva tāla. [See : Tāla-kriyā]

Nijatā (निजता)—[See : Gamaka]

Nidhana (निधन)—The last khaṇḍa or portion of ancient Vedic Sāma gāna.

Nibaddha (निबद्ध)—A preplanned composition consisting of dhātu (lyrical stanza) and aṅga (elements of rāga). Bound by Niyata (restricted) akṣara, chanda, yati and tāla. Nibaddha gīta used to be of three varieties in the middle ages—prabandha, vastu and rūpaka. In another opinion, five varieties, e.g.—rūpa, rūpaka, prabandha, vastu and geya. [See : respective terms]

Nibandha (निबन्ध)—Gīta. Composition. Written discussion.

Nimeṣa (निमेष)—8 kāṣṭhā or 1/8 kalā measure of time. [See : Kāla 1]

Niyamita svara (नियमितस्वर)—Application of svaras as per Śāstras, in rāgas.

Nirarthaka (निरर्थक)—A composition with meaningless words. [See : Sārthaka]

Nirouṣṭhaka (निरौष्ठक)—The song in which no labial letters have been used.

Nirgīta (निर्गीत)—Instrumental music. Dry instrumental music. Solo instrumental playing.

Nirdoṣa (निर्दोष)—Faultless music performance. [See : Alaṅkāra]

Niryukta (निर्युक्त)—The 'gīta prabandha' (song composition) which is bound by specific rules of chanda, tāla, mātrā and dhātu. [See : respective terms]

Niraṅkāra (निरंकार)—Name of a particular rāga.

Niṣāda (निषाद)—The seventh note of the heptad.

Niṣāda-grāma (निषाद-ग्राम)—The proclaimed name of Gāndhāra-grāma during modern times.

Niṣādāntya (निषादान्त्य)—The rāga that does not go above Nikhād or Niṣāda svara (Ni), that is, does not accept any svara from tāra-saptaka (higher octave).

Niṣkala (निष्कल)—Without javārī. [See : Javārī]

Niskarṣa (निस्कर्ष)—[See : Alaṅkāra]

Niṣkūjita (निष्कूजित)—[See : Alaṅkāra]

Nisābara (निसाबर)—Name of a particular rāga.

Nisāsāga, Nisāśākha (निसासाग, निसाशाख)—Name of a particular rāga.

Nistī (निस्ती)—The piece of wood with pegs that is attached on the side of instruments like esraj etc. for attaching tarab (sympathetic) strings.

Niḥśabda kriyā (निःशब्द क्रिया)—[See : Tāla]

Niḥsāra (निःसार)—Hollow. Hollow sound. Particular fault in sound.

Niḥsāru (निःसारु)—Ancient Deśī tāla. A particular type of prabandha.

Niḥsāruka (निःसारुक)—Niḥsāru.

Nī (नी)—Abbreviated pronunciation of Niṣāda (of one laghu mātrā). 'Ni'.

Nīca-svara (नीच-स्वर)—Anudātta svara of sāmagāna. Downward movement of svaras.

Nīlāmbarī (नीलाम्बरी)—Name of a particular rāga.

Nur-yukta rāga-nāma (नुरयुक्त राग-नाम)—Names of rāgas with prefix Nur—Nur kalyāṇa, Nurpurī, Nursāraṁ.

Nṛtta (नृत्त)—Dance exhibited with body movements. Dance without acting but with tāla-laya and body movement. Nṛtta may be divided into two types—tāṇḍava and lāsya, or three varieties—viṣama, vikaṭa and laghu. In nṛtta, when 'Karaṇa' and 'Aṅgahāra' are mixed with body movement, it is called 'Mārga-nṛtta. [See : Tāṇḍava, Lāsya, Karaṇa, Aṅgahāra]

Nṛtya (नृत्य)—Dance, expressing sentiments and emotions through acting with body movement; its other name is Mārga. Nṛtya has two varieties—tāṇḍava and lāsya. [See : Tāṇḍava, Lāsya]

Nṛtya tathā Nṛtte Vyābhārya aṅgādi bheda (नृत्य, तथा नृत्ते व्यबहार्य अङ्गादि भेद)—Different limbs used in Nṛtya and Nṛtta—(here Aṅga meaning parts of the body or limbs)

(a) *Śirobheda* (शिरोभेद)—(Varieties in head movement, śira, meaning head) According to Bharata : (1) Dhuta, (2) Vidhuta, (3) Ādhuta, (4) Avadhuta (5) Kampita, (6) Ākampita, (7) Udvāhita, (8) Parivāhita, (9) Añcita, (10) Nihañcita, (11) Parāvṛta, (12) Utkṣipta, (13) Adhogata, (14) Lolita.

According to Nandikeśvara : (1) Sama, (2) Udvāhita, (3) Dhuta, (4) Adhomukha, (5) Alolita, (6) Kampita, (7) Parāvṛtta, (8) Utkṣipta, (9) Parivāhita.

According to others : (1) Natonnata, (2) Skandhānata, (3) Ārātrika, (4) Sama, (5) Pārśvābhimukha.

(b) *Hastabheda* (हस्तभेद)—(Varieties in hand movement) (Acting through hand—hasta, meaning hand) (Abhinaya Hasta अभिनय हस्त) According to Bharata : (1) Patāka, (2) Tripatāka, (3) Ardhacandra, (4) Kartarī-mukha, (5) Arāla, (6) Śukatu-ṇḍa, (7) Muṣṭi, (8) Śikhara, (9) Kapittha, (10) Kaṭakāmukha, (11) Sūcīmukha, (12) Padmakośa, (13) Sarpaśīrṣaka, (14) Kāṅgula, (15) Alapadma, (16) Catura, (17) Bhramara, (18) Mṛgaśīrṣaka, (19) Haṁsāsya, (20) Haṁsapakṣa, (21) Sandaṁśa, (22) Mukula, (23) Ūrṇanābha, (24) Tāmracūḍa.

[Asaṁyuta Hasta] According to Nandikeśvara, extra asaṁyukta abhinaya hasta (acting unconnected with hands)—(25) Triśūla, (26) Mayūra, (27) Ardhapatāk, (28) Candrakalā.

Asaṁyukta abhinaya-hasta according to another opinion—(29) Nikuñcaka.

Saṁyukta abhinaya-hasta, according to Bharata :

(1) Añjali, (2) Kapota, (3) Karkaṭa, (4) Svastika, (5) Dola, (6) Karkaṭā. vardhamāna, (7) Utsaṅga, (8) Niṣadha, (9) Puṣpapuṭa (10) Makara, (11) Gajadanta, (12) Abahittha, (13) Vardhamāna.

Saṁyuta abhinaya-hasta according to Nandikeśvara:

(1) Añjali, (2) Kapota, (3) Karkaṭa, (4) Svastika, (5) Dola, (6) Puṣpapuṭa, (7) Utsaṅga, (8) Śivaliṅga, (9) Śakaṭa, (10) Kakaṭāvardhana, (11) Kartarī-svastika, (12) Śaṅkha, (13) Cakra, (14) Sampuṭa, (15) Pāśa, (16) Kīlaka, (17) Matsya, (18) Kūrma, (19) Varāha, (20) Garuḍa, (21) Nāgabandhu, (22) Khuṭā, (23) Bheruṇḍa.

Atirikta (extra) asaṁyuta hasta—(1) Dviśikhara.

[Nṛtta-hasta]

(1) Caturasra, (2) Udvṛtta, (3) Talamukha, (4) Svastika, (5) Viprakīrṇa, (6) Arālakaṭakāmukha, (7) Āvidhavakra, (8) Sūcīmukha, (9) Recita, (10) Ardharecita, (11) Nitamba, (12) Pallava, (13) Keśabandha, (14) Uttānavañcita, (15) Latākara, (16) Karihasta, (17) Pakṣavañcita, (18) Pakṣapradyotaka, (19) Daṇḍa pakṣa, (20) Garurapakṣaka, (21) Ūrdhamaṇḍalī, (22) Pārśva maṇḍalī, (23) Uromaṇḍalī, (24) Urah pārśvamaṇḍlī, (25) Muṣṭikasvastika, (26) Nalinī-padmakośa, (27) Alapallava, (28) Ulban, (29) Lalita, (30) Valita.

Aritikta (extra) nṛtyahasta—(1) Varadābhaya.

(c) *Bakṣa-bheda*—(Bakṣa meaning chest)

According to Bharata: (1) Sama, (2) Ābhugna, (3) Nirbhugna, (4) Prakampita, (5) Udvāhita.

(d) *Pārśva-bheda*—(Pārśva meaning side) (1) Nata, (2) Unnata, (3) Vivartita, (4) Apasṛta, (5) Prasārita.

(e) *Kaṭī-bheda* (Kaṭī meaning hip)—(1) Chinna, (2) Vivṛtta, (3) Recita, (4) Kampita, (5) Udvāhita.

(f) *Pada-bheda*—(Pada meaning leg/foot) According to Bharata : (1) Udghāṭita, (2) Sama, (3) Añcita, (4) Kuñcita, (5) Agratala-sañcara, (6) Sūcī.

Atirikta (extra) pada-bheda according to other opinion :

(7) Tāḍita, (8) Ghaṭitot sedha, (9) Ghaṭṭita, (10) Mardita, (11) Agraga, (12) Pārṣṇiga, (13) Pārśvaga.

(g) *Skandha-bheda*—(Skandha meaning shoulder) (1) Ekocca, (2) Karṇalagna, (3) Ucchrita, (4) Srasta, (5) Lolita.

(h) *Grīvā-bheda*—(Grīvā meaning neck) According to Nandīkeśvara : (1) Sundarī, (2) Tiraścīnā, (3) Parivartitā, (4) Prakampitā.

In another opinion—

(1) Samā, (2) Vivṛttā, (3) Valitā, (4) Recitā, (5) Kuñcitā, (6) Añcitā, (7) Tryaśrā, (8) Natā, (9) Unnatā.

(i) *Vāhu-bheda* (Vāhu meaning arm)—According to Bharata : (1) Tiryaga, (2) Ūrdhagata, (3) Adhomukha, (4) Ābiddha, (5) Apabiddha, (6) Maṇḍala, (7) Svastika, (8) Añcita, (9) Kuñcita, (10), Pṛṣṭhā.

Atirikta (extra) vāhu-bheda, in other opinion—

(11) Prasārita, (12) Udvelita, (13) Namra, (14) Sarala, (15) Āndolita, (16) Utsārita.

(j) *Pṛṣṭha O Jaṭhara-bheda* (Pṛṣṭha mean-ing back, Jaṭhara meaning belly) (1) Kṣāma, (2) Khalla, (3) Pūrṇa, (4) Rikta-pūrṇa.

(k) *Ūrū-bheda*—(Ūrū, meaning thigh) According to Bharata : (1) Kampita, (2) Valita, (3) Stabdha, (4) Udbartita, (5) Nibartita.

(l) *Jaṅghā-bheda*—(Jaṅghā meaning thigh/shank) According to Bharata : (1) Avartita, (2) Nata, (3) Kṣipta, (4) Udvāhita, (5) Parivṛtta.

Atirikta (extra) jaṅghā-bheda, in other opinion—

(6) Niḥsṛta, (7) Parāvṛtta, (8) Tiraścīna, (9) Bahirgata, (10) Kampita.

(m) *Maṇibandha-bheda*—(Maṇibandha, meaning wrist) (1) Nikuñca, (2) Ākuñcita, (3) Cala, (4) Bhrāmita, (5) Sama.

(n) *Jānu-bheda*—(Jānu meaning knee) (1) Saṁhata, (2) Kuñcita, (3) Nata, (4) Ardhakuñcita, (5) Unnata, (6) Vikṛta, (7) Sama.

(o) *Dṛṣṭi-bheda*—(Dṛṣṭi meaning eye/sight) (1) Kāṇḍā, (2) Hāsyā, (3) Karuṇā, (4) Raudrī, (5) Vīrā, (6) Bhayānakā, (7) Vībhatsā, (8) Adbhutā, (9) Śūnyā, (10) Malinā, (11) Bhrāntā, (12) Lajjitā, (13) Śaṅkitā, (14) Mukulā, (15) Ardhamukulā, (16) Glānā, (17) Jikṣā, (18) Kuñcitā, (19) Vitarkitā, (20) Abhitaptā, (21) Vitaptā, (22) Lalitā, (23) Akekarā, (24) Viśokā, (25) Vibhrāntā, (26) Viplutā, (27) Trastā, (28) Madirā.

(p) *Darśana-bheda* (Darśana meaning seeing)—According to Bharata : (1) Sama, (2) Sācī, (3) Anuvṛtta, (4) Ālokita, (5) Vilokita, (6) Pralokita, (7) Ullokita, (8) Avalokita.

According to Nandikeśvara : (1) Sama, (2) Sācī, (3) Ālokita, (4) Pralokita, (5) Nimīlita, (6) Ullokita, (7) Avalokita, (8) Anuvṛtta,

(q) *Bhrū-bheda*—(Bhrū meaning eye-brow) (1) Sahaja, (2) Patitā, (3) Utkṣiptā, (4) Recitā, (5) Nikuñcitā, (6) Bhrukuṭi, (7) Caturā.

(r) *Tārakā-bheda*—(Tārakā meaning pupil of the eye) (1) Bhramaṇa, (2) Balana, (3) Pāta, (4) Calana, (5) Praveśana, (6) Vivartana, (7) Samudvṛtta, (8) Niṣkrāma, (9) Prākṛta.

(s) *Puṭa-bheda*—(Puṭa meaning joining of the hands) (1) Prasṛta, (2) Kuñcita, (3) Unmeṣita, (4) Nimeṣita, (5) Vivartita, (6) Sphurita, (7) Pihita, (8) Vicalita, (9) Sama.

Nṛtya tathā Nṛtta Sambandhita (नृत्य तथा नृत्त

सम्बन्धित)—Related to nṛtya as well as nṛtta—

(1) *Aṅgahāra :* Application of joyous body movement regulated by Karaṇa and Recaka.

(2) *Karaṇa :* Gesture with hands and feet.

(3) *Cārī :* Varieties of gestures by one foot.

(4) *Vartana :* The performance done by mixing two or three varieties of hand gestures.

(5) *Recaka :* A particular gesture made of three separate gestures.

(6) *Sthānaka* : A gesture of feet without their motion.

Nṛtyer prāṇa (नृत्येर प्राण)—Prāṇas (essential elements) of nṛtya are ten, e.g.—Javatva, Sthiratā, Rekhā, Bhramarī, Dṛṣṭi, Aśrama, Medhā, Śraddhā, Vacana, and Gīta. [Mentioned by Abhinaya-darpaṇa]

Nṛtyanāṭya (नृत्यनाट्य)—The drama in which the subject of acting is performed by dance (i.e. emotions are expressed by acting through body gestures of dancing). Though songs and instrumental music are applied in plenty, but that has to be nṛyānuga, which means, should follow the dance.

Nṛtyānuga (नृत्यानुग)—Gīta (song) and vādya (instrumental music), that follow dance. (Accompanying instruments with nṛtya.)

Nṛpamāna (नृपमान)—Bhaktaturya; Ānanda yantra, a kind of instrument, played during meal times.

Nṛpābhīra, Nṛpābhīru (नृपाभीर, नृपाभीरु)—Nṛpamāna. [See : Nṛpamāna]

Neck (नेक)—English term; Ghāḍī of violin (neck of violin).

Neṭuā (नेटुआ)—Nāṭuā. It is a folk drama in which there are dances, songs and conversation.

Neṭo (नेटो)—Neṭuā. [See : Neṭuā]

Neteteri (नेतेतेरि)—A few syllables from ālāpa. A few syllables out of meaningless syllables used in ālāpa.

Naibiḍya (नैबिड्य)—A particular quality of flute playing.

Naiṣādī (नैषादी)—[See : Jāti]

Naiṣādī kapāla (नैषादी कपाल)—[See : Kapāla]

Nyāsa (न्यास)—End; Last; The svara on which a rāga or gīta (song) terminates. One of the 10 lakṣaṇas (characteristics) of jāti or rāga.

Nyāsa-taraṅga (न्यास-तरङ्ग)—A wind instrument of Kāhalā class, which used to be played by controlled breathing.

Pa (प)

Pa (प)—Pañcama svara. Pā/P [See : Pā]

Pakaḍ (पकड़)—Cluster of a few svaras to express a rāga, or a svara arrangement with a few svaras, which gives an idea of the form or nature of a rāga.

Pakhāvaj, Pakhāvāj (पखावज, पखावाज)—Pākhoāj. The other name of ancient membranophone insturment called 'Huḍukkā' is 'Āvaj'. This word most probably has given birth to the words āvaj and āuj. During Muslim era, just as words like āvaj, skandhāvaj, aḍḍāvaj etc. are available, similarly, because of distortion in pronunciation, words like pakhāuj, khandāuj, paṭṭāuj are also found. During the middle ages (15th-16th century), probably, by imitating these, words like ardhāvaj have come about. During the era of Bharatamuni, instruments like Mṛdaṅga etc. used to be called puṣkara-vādya. In the colloquial language of the little educated Muslim musicians, the word pakhāvaj perhaps evolved as-Pukhk-harāvaj>pukhrāvaj>pakhāvaj. [See : Vādya]

Pa-gaṇa (प-गण)—[See : Gaṇa]

Pañca (पञ्च)—Name of a tāla, related to Kīrtana.

Pañca yukta rāga-nāma (पञ्चयुक्त राग नाम) Names of rāgas with prefix Pañca—

Pañca-kalyāṇa, Pañca-gārā, Pañca-nārāyaṇa, Pañca-bihāga, Pañca-mañjarī. etc..

Pañcaka (पञ्चक)—Kāla (time) equal to five mātrās (beats). Five times of one laghumātrā of tāla. Grāma (svaragrāma-scale) or mūrcchanā, constructed with five svaras. [See : Grāma, Mūrcchanā]

Pañca-gāyana (पञ्चगायन)—Experts of music having five different natures; five different types of vocalists, e.g. :

(1) *Śikṣākāra*—One who is an expert in teaching music.

(2) *Anukāra*—One who is a Śrutidhara (can pickup by listening once only) and with extraordinary intelligence, is able to imitate styles of others.

(3) *Rasika*—One who gets delighted by listening to good music and songs, getting charged with sentiment.

(4) *Rañjaka*—One who is able to entertain audience by singing.

(5) *Bhāvuka*—One who is able to entertain audience by instilling emotions in the song; one who can sing suited to the state of mind of the audience.

Pañca-nāda (पञ्चनाद)—[See : Pāñca-śabdika]

Pañcama 1 (पञ्चम 1)—The name of the fifth svara (note) of the saptaka (heptad). Pā.

Pañcama 2 (पञ्चम 2)—Name of a particular rāga. Name of a particular tāla.

Pañcama yukta rāga-nāma (पञ्चम युक्त राग नाम)—Name of rāgas with the prefix Pañcama—Pañcama-bahār, Pañcamabi-bhās, Pañcama-belāvala, Pañcama-basant, Pañcama-bhairava, Pañcama-śrī, etc..

Pañcama-veda (पञ्चम वेद)—Gāndharva Veda. [Gāndharva veda has been mentioned in Nāṭyaśāstra, Nāradīya śikṣā and other ancient śāstra-granthas (treatises). It is estimated that in 10-12th century B. C., a Saṅgīta-śāstrī (music expert) of Gandharva clan had written this book. In actual fact, Pañcama-veda does not mean only Śāstra-granthas (treatises) pertaining to gīta-vādya-nṛtya-nāṭya (song-instruments-dance-drama), it also means books on the subjects of medicine, chemistry, archery, weaponry, magic, etc.. But in the field of music, Pañcama-Veda means books of musicology only.

Pañcama-mūrcchanā (पञ्चम मूर्च्छना)—Pañcama mūrcchanā, of any tonic note, either in ascendance or descendance, e.g.—5th mūrcchanā of Ṣaḍjagrāma (Matsarī-kṛtrā) and 5th mūrcchanā of Saḍjagrāma (Mārgī). The form of mūrcchanā in the first one will be : M P D Ni S Ri G M and in the second one will be : N S R G M P D N. [See Mūrcchanā, Grāma]

Pañcamāntya (पञ्चमान्त्य)—The rāga, in which no svara (notes) above Pañcama-svara (P) of udārā or madhya-saptaka (middle heptad), is used.

Pañcamī (पञ्चमी)—Name of particular 'jāti' of ancient Gāndharva Saṅgīta. Name of particular rāga. [See : Jāti 4]

Pañcamī-kapāla (पञ्चमी कपाल)—Name of particular 'Kapālagīti' of ancient Gāndharva era. [See : Gīti-rīti]

Pañcamī ṭoḍī (पञ्चमी टोड़ी)—Name of a particular rāga.

Pañcamukhī yukta rāga nāma (पञ्चमुखी युक्त राग नाम)—Names of rāgas with prefix Pañcamukhī—Pañcamukhī-kānarā, Pañcamukhī-bhairava, etc..

Pañcaraṅga (पञ्चरङ्ग)—It is a particular style of song in which syllables of dance are mixed with caturaṅga. [See : Caturaṅga, Gīti-rītir Udāharaṇa]

Pañcāṅgika vādya (पञ्चाङ्गिक वाद्य)—Ātata, Vitata Ātata-vitata, Ghana and Suṣira—these five types of instruments. [See : Vādya and the above mentioned terms]

Pañcālaṅkāra (पञ्चालङ्कार)—The five particular alaṅkāras (ornamentations) mentioned in the book "Saṅgīta-pārijāta" written by Pt. Ahobala, e.g.— (1) Cakrā-kāra, (2) Java, (3) Śaṅkha, (4) Padmākāra, (5) Vārida.

Pañjābī tāla (पञ्जाबी ताल)—A tāla consisting of 16 mātrās. [See : Tāla-o-rūpa]

Paṭa-tāla (पटताल)—Name of a kind of Hindusthānī tāla.

Paṭa-yukta rāga nāma (पट युक्त राग नाम)—Names of rāgas with prefix Paṭa—Paṭa-toḍī, Paṭa-dīpa, Paṭa-dīpakī, Paṭa-bahār, Paṭa-bihāga, Paṭa-mañjarī, etc..

Paṭak (पटक्)—A particular alaṅkāra (ornamentation) which is executed with a slight touch. [See : Alaṅkāra, Tāner—Sañjā, Sparśa]

Paṭarī, Paṭṭak (पटरी, पट्टक)—The wooden piece over the upper part of wooden hollow rod of a vīṇā. Finger board.

Paṭaha (पटह)—Jayadhāk. A kind of drum of ancient ānaddha vādya (membranophone) [See : Vādya]

Paṭergāna (पटेरगान)—A particular type of folk song of Bengal.

Paḍāl (पड़ाल)—Tāla embelishment of pakhāvaj playing.

Paṇ (पण)—Karṇaṭaka terminology of the word 'rāga'.

Paṇava (पणव)—A variety of puṣkara class of instrument of ancient Gandharva era. [See : Vādya]

Paṇḍita (पण्डित)—Knowledgeable in Śāstras (theories). In the Middle ages, only those who were knowledgeable in Saṅgīta śāstras (theories of music) were called paṇḍita. In the Modern era, for some unknown reason, only the artistes having practical expertise are called paṇḍita. In another opinion, those who are fully knowledgeable in both Saṅgīta-śāstra and Saṅgīta-kalā (art of music) are paṇḍitas. [See : Saṅgītajña]

Patāk (पताक्)—Particular type of mudrā (Symbol made by fingers) of a dance. [See : Nṛtya tathā nṛtte vyāvahārya aṅgādi-bheda].

Patākā (पताका)—Particular type of hand action of ancient Deśī-tāla. [See : Tāla o prāṇa]

Patitā (पतिता)—Particular type of hand action of ancient Deśī-tāla. [See : Tāla o prāṇa]

Pattan (पत्तन)—Mṛdaṅga. [See : Mṛdaṅga]

Patrikā (पत्रिका)—[See : Savārī 1]

Patrī (पत्री)—Sound producing 'reed'. Sheet of metal or of cane.

Pada 1 (पद 1)—Gīta (song) or ālāpa. [See : Gīta, Ālāpa]

Pada 2 (पद 2)—Lyric or composition fit for gīta. Caraṇa (foot) of the lyric of gīti, constructed with letters of language.

Pada 3 (पद 3)—Ancient classical or śāstrītya gīta which is, caraṇa or pāda-khaṇḍa (a piece/portion of the lyric) of the lyric or composition of the gīta-prabandha. An aṅga or part of the gīta-prabandha [See : Prabandha 4]

Pada 4 (पद 4)—Caraṇa (foot) of Dhrupada song's lyric, which is generally of three types, e.g.—'Ṣaṭpada', consisting of 6 caraṇas, 'Pañcapada', consisting of five caraṇas, and 'Catuṣpada', consisting of four caraṇas.

Pada 5 (पद 5)—Vibhāgas or divisions of tāla consisting of specific mātrās (beats). Many types of gati chandas (movement with rhythm) of tāla are created with the help of these Vibhāgas, e.g.—Samapadī, Viṣamapadī, etc..

Padakartā (पदकर्ता)—Vaiṣṇava poet. Composer of lyrics.

Padakṣepa (पदक्षेप)—The name of divisions of tāla, coined by Rabindranath Thakur.

Padavarṇa (पदवर्ण)—A particular variety of Karṇāṭaka classical song named Varṇam, which moves in a slow speed. [See : Varṇam]

Padam (पदम्)—Karṇāṭaka gīta expressing deep emotion, having three stanzas. Karṇāṭaka gīta of love-sentiment,

depicting nāyaka and nāyikā (hero and heroine) and sung in slow tempo.

Pada-mātrika svaralipi (पद-मात्रिक स्वरलिपि) —It is a kind of notation system. [See : Svaralipi]

Padādi (पदादि)—The vocalist who knows only Deśī songs. [See : Gāyaka].

Padāvalī kīrtana (पदावली कीर्तन)—[See : Nāma-kīrtana]

Padma (पद्म)—A particular type of non-prevalent tāla.

Padma cihna (पद्मचिह्न)—A particular sign of Daṇḍamātrik Svaralipi (notation system). [See : Svaralipi]

Padmamukhī (पद्ममुखी)—A rāga which is not prevalent.

Padmākāra (पद्माकार)—[See : Alaṅkāra]

Padmāvatī (पद्मावती)—A particular type of non-prevalent rāga.

Padmāvatīr gāna (पद्मावतीर गान)—Folk song of Bengal based upon the narrative of "Padminī".

Padminī (पद्मिनी)—An ancient act of Deśī tāla. [See : Tāla o Prāṇa]

Padyam (पद्यम्)—A particular Karṇāṭaka style of song.

Pantu-varālī (पन्तुवराली)—It is one of the 72 Karṇāṭaka melas. Out of 72 melas presented by Veṅkaṭamakhī, it is the 45th mela which has been named 'Śubhapantu-varālī'. It is a Karṇāṭaka rāga.

Panthī (पन्थी)—The place where strings are tied in vīṇā type of the string instrument. In ancient music śāstras (treatises), it is called 'Kakubha'. (Tailpiece). [See : Kakubha]

Papaiyā (पपैया)—Cikārī. [See : Cikārī]

Pavamāna (पवमान)—A particular ancient Vedic Sāmagāna, formed by adopting mantras etc., included in Pāvamāna-kāṇḍa (chapter) of Sāmaveda. [See : Sāmagāna].

Par-āḍī (पर्आड़ी)—Parāḍī. A kind of laya-kriyā (act of tempo) or laya variety of tāla. To adopt the speed of 11 mātrās (beats) in 4 mātrās (beats) of tāla. [See : Layakārī]

Parkāṭān (पर्काटान)—To add new ākhar in the middle of ākhar of Kīrtana. [See : Nāma-kīrtana, Līlā-kīrtana, Rasa-kīrtana, Ākhar].

Parciten (परचितेन)—A particular tuk (stanza) of Kavi-gāna or Half-akhḍāi gāna. [See : Bāṅglā gāna]

Paraj (परज)—Name of a particular rāga.

Paraj yukta rāga-nāma (परज युक्त राग नाम)—Names of rāgas with prefix Paraj—Paraj-kaliṅgḍā, Paraj-basant, Paraj-bahār..., etc..

Parad (परद्)—A foreign rāga, prevalent as a changed version adapted in a few Indian rāgas.

Pardā (पर्दा, पर्दा)—Sārikā or ghāṭ (frets), made of metal or wood, belonging to vīṇā class of string instruments. The reeds of harmonium, piano, organ etc. are also called pardā, in colloquial parlance.

Paraṇ (परण्)—Aggregate of strong syllables from atleast two rounds of a tāla. Previously paraṇ used to be played with Pakhāvaj, later it was applied in Tablā also. It is the evolved version of 'Praharaṇa' one of 43 kinds of vādya-prabandha, described in the book : 'Saṅgīta-ratnākara'. [See : Tāla-prabandha]

Pardun (पर्दुन)—Possessing a speed of cauguṇ or cārgun (4 times faster). Four times speed of dun or dvigun (double speed), which means a speed which is 8 times faster.

Parand (परन्द)—A particular variety of vādya-prabandha. Special arrangement of syllables of instruments. [See : Vādyaprabandha]

Parabrahma (परब्रह्म)—Name of a particular non-prevalent tāla.

Paramela-praveśaka (परमेल प्रवेशक)—The rāga in Hindustānī-saṅgīta-paddhati,

which receives specialities of svaras of two successive melas or thāṭas, together. The rāga, though under the previous thāṭa, holds one or more svaras of the following thāṭa. [See : Mela, Thāṭa or ṭhāṭa]

Parā (परा)—A particular state of sound. [See : Śabda-bheda]

Parāḍī, Paḍāḍī (पराड़ी, पड़ाड़ी)—[See : Par-āḍī]

Parādruta (परादुत)—Half the time of anudruta. Truṭi. [See : Anudruta, Kāla 1]

Parivarta (परिवर्त)—A kind of alaṅkāra (ornamentation) belonging to Sañcārī varṇa. [See : Alaṅkāragulir sañjā, Varṇa]

Parivartaka (परिवर्तक)—One of 18 alaṅkāras. [See : Alaṅkāra saṅkhyā].

Parivartana 1 (परिवर्तन 1)—Repetition of a division of ancient Gāndharva or Mārga tāla. [See : Mārga tāla]

Parivartana 2 (परिवर्तन 2)—Invocation song in ancient nāṭya (drama). Invocation song, sung while going round on all the sides of the stage.

Parivāda (परिवाद)—The thing with which vīṇā is played. Mijrāb. (Plectrum). [See : Mijrāb].

Parivādinī (परिवादिनी)—String instrument, consisting of senven strings, played with 'parivāda' (plectrum). It is a variety of ancient vīṇā type of instrument, on which songs or rāgas used to be played. Some have called it 'sitār'. [See : Tala, Vādya]

Paren (परेन)—The portion of folk song that has to be sung in mandra or udārā saptaka (lower heptad) or low tones.

Portuguese ṭappā (पर्तुगीज टप्पा)—Portuguese tune adapted in the style of ṭappā.

Parva saṅgīta (पर्व संगीत)—A particular type of folk-music composed to suit pūjā (worship)—pārvaṇ (festival).

Parmalu (परमलु)—[See : Pirmulu]

Pala 1 (पल 1)—The small part for counting Indian time, used in ancient times. 1 pala = 24 seconds.

[8 prahara= 1 day= 24 hours = 60 daṇḍas.
1 prahara= 3 hours = 7½ daṇḍas.
1 daṇḍa = 24 minutes = 60 pala.
1 pala = 24 seconds = 60 vipala. ... etc..]

Pala 2 (पल 2)— A particular type of non-prevalent rāga.

Palamañjarī (पलमञ्जरी)—A particular type of non-prevalent rāga.

Palaṭ (पलट)—[See : Alaṅkāra, Sparśa]

Palāsī (पलासी)—A particular type of rāga.

Palāsī yukta rāga-nāma (पलासी युक्त राग नाम)—Names of rāgas with prefix Palāsī—Palāsī-kānarā, Palāsī-ṭoḍī, Palāsī-bhairava, Palāsī-bhairavī, etc..

Palaṭā 1 (पल्टा 1)—Alaṅkāra (ornamentation) of simple or complex pattern in ascending or descending form. Modern common name of varṇa-alaṅkāra. [See : Alaṅkāra, Tāner sañjā.]

Palaṭā 2 (पल्टा 2)—Ulaṭ-palaṭ of kāidā in playing laharā on Tablā. [See : Kāidā, Ulaṭ, Palaṭ, Laharā]

Palaṭā 3 (पल्टा 3)—The variety of playing bānṭ on ānaddha vādya (membranophone). [See : Bānṭ]

Pallava gāna (पल्लव गान)—Tuk gāna. [See : Tukgāna]

Pallavī 1 (पल्लवी 1)—The third caraṇa (foot, lyrical stanza) consisting of three padas (stanzas) of 'Elā' prabandha, which belonged to ancient 'Sūḍa' class. [See : Prabandha]

Pallavī 2 (पल्लवी 2)—The first dhātu or tuk (stanza) of Karṇāṭaka song.

Pallvī 3 (पल्लवी 3)—A variety of Karṇāṭaka "Manodharma saṅgīta". [See : Manodharma saṅgīta]

Pallī (पल्ली)—A particular act of laya (tempo) while playing gat (composition) on Tablā or Pakhāvaj. Pālādār. Varieties of chanda (rhythm). It is normally of three kinds—Dupallī, Tripallī, Caupallī.

Pallī-saṅgīta (पल्लीसङ्गीत)—Spontaneous music of the village folk. It is a variety of Deśī or regional music. Music constructed

with constituents of aboriginal music and cultural music. The Pallīgīti (pastoral music) now a days is considered as variety of lokagīti (folk music). [See : Loka saṅgīta]

Examples of Pallī-saṅgīta:— Bhāṭiyalī, Sāri, Jāri, Bāul, Jhumur, Gambhīrā, Gājan, Bhāoāiyā, Gājīr gāna, Caṭkā, Neṭo gāna, Ghāṭu gāna, Ṭongcong, Hātī-khedār gāna, Jumer gāna, Parva-saṅgīta, and various types of songs sung by ladies.

Paśto (पश्तो)—A particular type of tāla of Hindusthānī paddhati (system).

Pahāḍī (पहाड़ी)—Name of a rāga. A dhun [See : Dhun]

Pahāḍī yukta rāga-nāma (पहाड़ी युक्त राग नाम)—Names of rāgas with prefix Pahāḍī– Pahāḍī-gorī, Pahāḍī-jhiñjhoṭi, etc..

Paṁ (पं)—Ancient Tamilian tune or dhun.

Pā (पा)—Abbreviated pronunciation of Pañcama svara, the fifth note of the heptad.

Pāil (पाइल)—Dohār, [See : Doyār]

Pāos-mallāra (पाओस्-मल्लार)—Name of a particular rāga.

Pākkā sāraṇī (पाक्का सारणी)—Cikārī strings. The side sympathetic strings of vīṇā, according to Karṇāṭaka terminology.

Pākhoyāj (पाखोयाज)—Pakhāvaj. [See : Pakhāvaj]

Pāgḍī (पागड़ी)—Beḍ; Cāk. The encirclement around the hide cover of an membranophone instrument with which choṭ or duyāli (hide strips) is attached. [See : Cāk, Choṭ]

Pāñcaśābdika (पाञ्चशाब्दिक)—Pañcaśabda; five types of āhata nāda, e.g.—Śarīraja, Carmaja, Tantraja, Kāṁsaja or Lauhaja, and Vaṁśaja or Phutkṛta. [See : Pañcanāda, Āhata nāda]

Pāṭa 1 (पाट 1)—Varṇa, Vānī or Bol (syllables) of ānaddha vādya (membranophone instruments], etc. [See : Bol, Vāṇī].

Pāṭa 2 (पाट 2)—A particular aṅga (essential element) of prabandha, an ancient classical composition. [See : Prabandha 4]

Pāṭaka (पाटक)—One that generates pāṭa 1. Ānaddha vādya etc., (membranophone instrument).

Pāṇi (पाणि)—Tāla. Action by hand.

Pāṇi-prakāra (पाणि प्रकार)—Varieties of pāṇi (action by hand) are three, e.g.—1. Samapāṇi, 2. Avapāṇi, 3. Uparipāṇi. The other names for these are—Tāla, Vitāla and Anutāla respectively. [See : The above mentioned terms and 'Tāla o prāṇa]

Pāṇikā (पाणिका)—It is one of the Gāndharva gītas which are prominent in tāla and are based on ancient fourteen varieties of 'jāti'. [See : Gīta 2, Jāti]

Pāṇigha (पाणिघ)—[See : Pāṇivāda]

Pāṇivāda (पाणिवाद)—One who imitates playing of mṛdaṅga by hand. Player of ānaddha vādyas (membranophone instruments) like mṛdaṅga etc.

Pāṇḍava (पाण्डव)—A tāla that is not prevalent.

Pāḍaṅga, pāraṅga (पाड़ङ्ग, पारङ्ग)—A tuk (stanza) of Ākhḍāi song. Antarā (a lyrical stanza). In Kavigāna, it is called 'pāḍan'. [See : Tuk, Bāṅgālīr gāna]

Pāta (पात)—The sounded act by hand in ancient Gāndharva or mārga tāla and Deśī tāla. [See : Tāla o prāṇa]

Pāta-Kalā (पात कला)—Tāli (clap). To make sound with hand, on the first mātrā (beat) of other divisions of tāla other than 'Sama'. These sounded actions by hand are called 'ghāta' or 'bhari'. [See : Sama, ghāta, bhari].

Pātasvara (पातस्वर)—Those rest svaras of a song or rāga other than nyāsa svara. [See : Nyāsa, Rāga-lakṣaṇa]

Pāda (पाद)—Caraṇa (foot) or Kali (line) of a dhātu or tuk (stanza) of the geyapada (lyric). Khaṇḍa (portion) of tāla.

Pādapa (पादप)—The singer who is not knowledgeable in the subject of rāga and tāla. [See : Gāyana-doṣa]

Pāda-bhāga (पाद भाग)—The various portions of 'Sama', Tāli' and Khāli' of tāla. [See : Sama, Tāli, Khāli]

Pāda-bheda (पाद भेद)—According to Nandikeśvara, the sthiti (pause), gati (motion) and sthāpanā (placing) of pada (foot) in nartana (dance). Pāda-bheda is of four kinds—e.g.—
1. Maṇḍala, 2. Utplavana, 3. Bhramarī, 4. Pādacārī.

Pādi pañca (पादि-पञ्च)—Pa, pha, ba, bha, ma—these five varṇas or letters. In Karṇāṭaka paddhati (system); the number of these five varṇas are 1, 2, 3, 4, 5, respectively. [See : ka-ṭa-pa-yādi]

Pārāvatī (पारावती)—Gopī gīta.

Pārvatī (पार्वती)—Name of a particular rāga.

Pārvatī locana (पार्वती लोचन)—Name of a particular tāla.

Pāl (पाल)—Pāil; dohār. [See : Dohār]

Pālai (पालइ)—Sketch of an ancient Tamil tune.

Pālā (पाला)—Religious songs or tales of gods composed in Pañcālī chanda. Collection of Kīrtanas based on events or sentiments of one episode of Kṛṣṇa lila.

Pālā-kīrtana (पाला-कीर्तन)—Bengali Kīrtana songs based on dramatical episodes or events. There are five aṅgas (elements) of Pālā-kīrtana, e.g.—1. Kathā, 2. Dŏhā, 3. Ākhar, 4. Tuk and 5. Chuṭ. Many call Pālā-kīrtana as Rasa-kīrtana, or Līlā-kīrtana. [See : Nāma-kīrtana]
(1) *Kathā* : It is the song composition of the Kīrtana and expansion of sentiments.
(2) *Dŏhā* : To follow other poets.
(3) *Ākhar* : To add new lines.
(4) *Tuk* : A tale, which is full of chanda (rhythm) and depicts union.
(5) *Chuṭ* : Tāla fertā. To sing in light tāla.

Pālā-gāna (पालागान)—The songs, which are based on some events or story and express the whole episode stage by stage, through a collection of songs.

Pālṭā (पाल्टा)—[See : Palṭā]

Pālṭe (पाल्टे)—Counter question in Kavigāna.

Pāhāḍer-gāna (पाहाड़ेर गान)—Song of the aboriginals of the hilly areas of East Bengal.

Pāhāḍī (पाहाड़ी)—Pahāḍī rāga.

Pāc̄ālī (पाँचाली)—A particular type of lyrical poems. Sepcial compositions on gods, which are sung in tāla, laya and tune. Pañcālī is a particular prabandha-gīta. A version of pañcāli or puppet-dance. Corruption of the Sanskrit word, 'Pañcālikā'.

Pāllādār (पाल्लादार)—[See : Pallī].

Picola, Picchorā (पिचोला, पिच्छोरा)—A particular type of Vedic instrument.

Pidippu (पिड़िप्पु)—Pakaḍ of rāga, in Karṇāṭaka terminology. [See : Pakaḍ]

Piḍābandā, Piḍebandī (पिड़ाबन्दा, पिँड़ेबन्दी)—The actual word is 'piḍhābandha', which means mukhabandha, prārambha, sthāyī, the commencement portion. Sanskrit terminology is 'Piṇḍabandhana'. The first tuk or dhātu (stanza) of a concert accompanying Ākhḍāi gāna of Bengal.

Pināka, Pinākī (पिनाक, पिनाकी)—Ancient Indian dhanu vādya, a particular type of vīṇā of Vedic era.

Pinākinī (पिनाकिनी)—A particular type of ancient seven-string vīṇā,

Pirmalu, Parmalu (पिरमलु, परमलु)—Corruption of the word 'Pillumuru' mentioned by Pt. Dāmodara in his book Saṅgīta-dāmodara. It is a variety of dance in which there is inclusion of gīta-varṇa, nṛtta-varṇa and tāla-varṇa—syllables of song, dance and tāla, or tukḍā. It is a particular tatkāra of Kathak-dance. [See : Tukḍā, Tatkāra]

Pillārī-gīta (पिल्लारी गीत)—As per Karṇāṭaka terminology, it is 'Gaṇeśa vandanā' gīta or kṛti (invocation to Lord Gaṇeśa). A particular type of gīta in Kannaḍ language

by introducing which, Purandara Dasa improved and organised teaching methods of music training.

Pilu (पिलु)—Name of a particular rāga.

Pilu-yukta rāga-nāma (पिलु-युक्त राग-नाम)—Names of rāgas; with the prefix Pilu—Pilu- kāfi, Pilu-khamāj, Pilu-barvā, Pilu-sāvan, etc..

Piṅga, Pinna (पिङ्ग, पिन्न)—Dhanu-vādya or a particular type of vīṇā of Vedic era. Rāvanāstram, an instrument.

Pukār (पुकार)—An ornamentation (Alaṅkāra) called chuṭ where a cluster of svaras leaps skipping a saptaka (heptad). A particular act of 'chuṭ' in a high note. An alaṅkāra with an impulsive emotion.

Pukārer rāga (पुकारेर राग)—A rāga with a sorrowful, impulsive emotion.

Puṅjī (पुङ्जी)—Karṇāṭaka term for 'Tubḍī'. [See : Vādya]

Puṇḍarīka (पुण्डरीक)—A particular type of Ṣāḍava-śuddha tāna (a hexatonic note combination). [See : tāna]

Punnāga-yukta rāga-nāma (पुन्नाग युक्त राग नाम)—Names of rāgas with prefix Punnāga—Punnāga-ṭoḍī, Punnāga-barāḍi, etc..

Purāṇa (पुराण)—A particular type of tāla.

Purāṇī (पुराणी)—Name of a particular rāga.

Puriyā (पुरिया)—Name of a particular rāga.

Puriyā-yukta rāga-nāma (पुरिया युक्त राग-नाम)—Names of rāgas with prefix Puriyā—Puriyā-kalyāṇ, Puriyā-kalyāṇī, Puriyā-kedāra, Puriyā-jayant, Puriyā-dhanāśrī, etc..

Puruṣa medha (पुरुष मेध)—A particular type of auḍuva śuddha tāna (pentatonic note combination). [See : tāna]

Purvāṇī mallāra (पुर्वाणी मल्लार)—Name of a particular rāga.

Pulindikā (पुलिन्दिका)—Name of a particular rāga.

Puṣkara (पुष्कर)—The common name of hide-instruments used in 'avanaddha kutapa' (assemblage of membranophone instruments) for expressing akṣaras (letters) or vādya varṇas (syllables) in ancient Sanskrit dramas. Common name of Ānaddha vādyas or ancient type of hide instruments imitating sound of rain water falling on lotus leaves.

Ancient ānaddha vādhyas such as mṛdaṅga, paṇava, dardura, etc. come under this name. Ānaddha vādyas which have gāv (black paste applied over a portion of the hide cover) on it and are capable of expressing 'bol-bānī' (syllables) clearly.

Puṣṭa (पुष्ट)—Nature of nāda (sound). [See : Nāda]

Puṣṭikṛta (पुष्टिकृत)—A particular type of auḍuva śuddha tāna, (pentatonic svara combination). [See : Tāna]

Puṣpalatikā (पुष्पलतिका)—Name of a particular rāga.

Pūr (पूर)—Application of paste on ānaddha vādyas (membranophone). Purikā. Application of paste with wheat flour.

Pūravī (पूरवी)—Name of a particular rāga. It's another name is Pūrvī.

Pūrṇatāna (पूर्णतान)—[See : Tāna]

Pūrṇa-pañcama (पूर्णपञ्चम)—Name of a particular rāga.

Pūrva-Catuṣka (पूर्व चतुष्क)—The combination of four svaras : S-Ri-G-M.

Pūrva-yukta rāga-nāma (पूर्व युक्त राग नाम)—Name of rāgas with prefix Pūrva—Pūrva-kalyāṇa, Pūrva-gauḍa, Purva-gaurī, Purva-deśī, etc..

Pūrva-yukta svara-nāma (पूर्व युक्त स्वर नाम)—Names of svaras with prefix Pūrva—Pūrva-ṛṣabha, (2 śrutis lower than śuddha-ṛṣabha), Pūrva-gāndhāra (Śuddha ṛṣabha, etc.)

Pūrva melakartā (पूर्व मेलकर्ता)—36 Karṇāṭaka melakartās, which are composed with Śuddha madhyama svara (natural 'M' note, not sharp 'M')

Pūrva raṅga (पूर्वरङ्ग)—An introductory piece of music or religious ceremony prior to commencement of the main Sanskrit drama of the ancient days.

Pūrva raṅger aṅga (पूर्व रङ्गेर अङ्ग)—Aṅgas (elements) of Pūrva raṅga. (a) Behind the screen—(1) Pratyāhāra, (2) Avataraṇa, (3) Ārambha, (4) Āśravaṇā, (5) Vaktrapāṇi, (6) Parighaṭṭanā, (7) Saṁghoṭanā, (8) Mārgotsārita, (9) Āsārita.

[(a) Behind the screen variety is called 'Bahirgīta'.]

(b) After the screen is drawn : (10) Gītaka or Gītavidhi (song) with kutapa (orchestra), (11) Utthāpana, (12) Parivartaka, (13) Nāndī, (14) Śuṣkāpakṛṣṭā, (15) Raṅgadvāra, (16) Cārī, (17) Mahācārī, (18) Trika or Trigata and (19) Prarocanā.

Pūrvarāga (पूर्वराग)—The rāga, which has the vādī-svara (sonant) in Pūrvāṅga (lower tetrachord-S-Ri-G-M or S-Ri-G-M-P). The rāga which has its expansion more in pūrvāṅga.

Pūrvā (पूर्वा)—Name of a particular of rāga.

Pūrvāṅga (पूर्वाङ्ग)—(Lower tetrachord) The first three svaras of saptaka, or according to others, the first portion made up of five svaras. [See : Uttarāṅga].

Pūrvāṅga pradhāna rāga (पूर्वाङ्ग प्रधान राग)—[See : Pūrva rāga].

Pūrvācārya (पूर्वाचार्य)—The earlier authors of Saṅgīta Śāstra. The musicologists of ancient and medieval period. The names of Pūrvācāryas available in 'Saṅgīta-ratnākara', written by Śārṅgadeva (first half of 13th century A.D), are—Sadāśiva, Śiva (Śivā), Brahmā, Bharata, Kaśyapa, Mataṅga, Yāṣṭika, Durgāśakti, Śārdūla Kohala, Viśākhila, Dattila, Kambala, Aśvatara, Vāyu, Viśvāvasu, Rambhā, Arjuna, Nārada, Tumburu, Āñjaneya, Mātṛgupta, Rāvaṇa, Nandikeśvara, Svāti, Vindurāja, Kṣetrarāja, Rāhula, Rudraṭa, Nāṇyabhūpāla, Bhoja, Parmardī, Someśvara, Jagadekamalla, Lollaṭa, Udbhaṭa, Śaṅkuk, Bhaṭṭanāyaka, Abhinavagupta, Kīrtidhara, and others.

Pūrvāṇī (पूर्वाणी)—Name of a particular rāga.

Pūrvācika (पूर्वाचिक)—Chanda-ārcika. A portion of Sāma-saṁhitā, the Ṛc or Ṛk or mantras of which were compiled earlier. [See : Uttarārcika]

Pūrvī, Pūravī (पूर्वी, पूरवी)—Name of a particular rāga.

Pūrvī-yukta rāga-nāma (पूर्वी युक्त राग नाम)—Names of rāgas with prefix Pūrvī—Pūrvī-kalyāṇa, Pūrvī-gaurī, Pūrvī-sāraṁ, etc.

Pūrvīthāṭa (पूर्वी थाट)—One of the ten thāṭas, in which ṛṣabha and dhaivata are komala (flat) and madhyama is tīvra (sharp). [See : Thāṭa]

Pūrvīyā (पूर्वीया)—Name of a particular rāga. Styles of songs, instruments and dance of the region, east of Delhi-Agra area.

Pūrvīyā-dhanāśrī (पूर्वीया धनाश्री)—Name of a particular rāga.

Pṛthagveṇī (पृथग्वेणी)—A kind of ancient alaṅkāra (ornamentation) [See : Alaṅkāra]

Pṛthulā gīti (पृथुलागीति)—A variety of gīti or style of ancient jāti-gāna of Gāndharva era. [See : Gīti]

Peg (पेग)—It is an English term. Pegs are Kān or Khuṇṭi or Sundarī which are placed at the top portion of the string instruments with strings attached with them and with the help of which the tension of the strings are regulated.

Peg-box (पेग बक्स)—It is an English term. Gardaṇ. This is the portion where Kān, or Khuṇṭi or Sundarī or Kilaks or Pegs are attached.

Peṭī (पेटी)—Indian terminology for English name of box-harmonium.

Penā (पेना)—An instrument of Manipur area resembling Ektārā, played with a bow.

Perāḍi (पेराड़ी)—Different pronunciation of 'Parāḍī'. A kind of layakārī or layakriyā. (designs in tempo).

Peśkār (पेशकार)—A particular ornamentation of tāla. [See : Laharā]

Poṅgī (पोङ्गी)—A particular type of wind instrument used with nāgasvaram instrument of Karṇāṭaka. This has four or five holes. Tunes according to choice are played by closing one or more holes.

Poṭ (पोट्)—A particular type of tāla of Kīrtana.

Povāḍā (पोवाड़ा)—A particular type of song from Maharashtra. It is full of heroic sentiment and meaningful song. Sometimes, there are prose portions in it. Sung in praise of 'Pavād' Rajput family or race. [Paoyar=wonderful]

Pŏ (पौं)—The Sehnai which assists the main Sehnai. It plays only 'S' svara as background accompaniment.

Pouravī (पौरवी)—The sixth mūrcchanā of Madhyama grāma, prevalent in ancient times. 'Maitrī' mūrcchanā. [See : Mūrcchanā]

Pourṇamāsa (पौर्णमास)—Auḍuva śuddhatāna (tāna pattern consisting of 5 svaras). (Pentatonic note composition) [See : Tāna]

Pyārkhānī tāna (प्यारखानी तान)—Tānas of short stature, with orderly arrangements and are derived from pieces of Joḍ of ālāpa. [See : Ālāpa]

Prakaraṇa gīti (प्रकरण गीति)—Gītis applicable in Gāndharva Saṅgīta in ancient times, which were based on the tune structure of ancient jāti having predominance of mārga tāla. These were 14 in number, e.g.—

1. Madraka, 2. Aparāntaka, 3. Ullopya, 4. Prakarī, 5. Obeṇaka, 6. Robindaka, 7. Uttara, 8. Chandaka, 9. Āsārita, 10. Vardhamānaka, 11. Pāṇika, 12. Ṛk, 13. Gāthā, 14. Sāma.

The first seven of these are called "Antaragīti".

Prakāra (प्रकार)—Ancient variety in playing of instruments.

Prakāśa (प्रकाश)—A particular type of alaṅkāra (ornamentation).

Prakṛti svara, Prakṛta svara (प्रकृतिस्वर, प्रकृतस्वर)—Śuddha svara (natural note).

Prakṣepa (प्रक्षेप)—Chuṭ from one svara to another svara in descending movement. (chuṭ meaning run). Khātaka.

Pragātha (प्रगाथ)—A sum of 2 Ṛks or 2 mantras of ancient Sāma Veda. Aṣṭama maṇḍala of Ṛk or mantras of Vedas.

Pragāna (प्रगान)—Presentation of a composition in a tune as prescribed. Singing according to the notated tune.

Pracāra (प्रचार)—Throwing arms around, in dance style.

Pracura (प्रचुर)—Broad sound. Particular quality of sound.

Pracchādana (प्रच्छादन)—Slight touch.

Pracchādanīya (प्रच्छादनीय)—The svara that is applied in a rāga in an improper way.

Pratāpa (प्रताप)—Name of a particular rāga.

Pratāpa-yukta rāga-nāma (प्रताप युक्त राग नाम)—Names of rāgas with prefix Pratāpa—Pratāpa-barāḍī, Pratāpa-belāvala, Pratāpa-laṅkeśvarī, etc..

Pratāpa-śekhara (प्रतापशेखर)—Name of particular tāla.

Prati-tāla (प्रतिताल)—Parat tāla. Viṣamagraha. [See : Viṣama graha]

Pratipat (प्रतिपत्)—'Dragaḍa' vādya [See : Vādya]

Pratimaṇṭha (प्रतिमण्ठ)—Name of particular tāla.

Pratimadhyama (प्रतिमध्यम)—Vikṛta madhyama in Karṇāṭaka terminology. 'M', which is not natural.

Pratimadhyama melakartā (प्रतिमध्यम मेलकर्ता)—Uttara-melakartā; Karṇāṭaka-janaka-mela (parent scale) which is constituted with Vikṛta-madhyama.

Pratihartā (प्रतिहर्ता)—Singer of one of the 'bhaktis' among pañca (five) bhaktis (five

parts of poetry portion) called 'Pratihāra' in Vedic Sāmagāna.

Pratihāra (प्रतिहार)—One of the five parts of the pañca bhakti or poetry portion of Vedic Sāmagāna. [See : Bhakti]

Pratyaṅga (प्रत्यङ्ग)—[See : Nartana]

Pratyāhata (प्रत्याहत)—[See : Gamaka]

Prathama-yukta rāga-nāma (प्रथम युक्त राग नाम)—Names of rāgas with prefix Prathama—Prathama-kāmoda, Prathama-gauḍī, Prathama-ṭoḍī, Prathama-nāṭa, Prathama-bhairava, Prathama-bhairavī, Prathama-mañjarī Prathama-śrī, Prathama-sāraṁ, etc..

Prathama kāla (प्रथम काल)—It is a terminology of Karṇāṭaka-paddhati (system) meaning 'barābar-laya' or the laya (tempo) in which the song is begun.

Prathama tāla (प्रथम ताल)—The tāla portion on which the first beat or clapping is done. The 'Sama', the first and most important beat of tāla. It is a variety of ancient Deśī-tāla. Ādi tāla.

Prathama mūrcchanā (प्रथम मूर्च्छना)—The mūrcchanā composed from that svara which originated from the grāma (scale) or svara grāma embodied in ancient Gāndharva-saṅgīta.

For example—

'S' mūrcchanā in Ṣaḍjagrāma—(S, Ri, G, M, P, D, Ni) is the prathama mūrcchanā. Same way 'M' mūrcchanā in Maddhyama grāma (M, P, D, Ni, S, Ri, G) and 'G' mūrcchanā in Gāndhāra grāma (G, M, P, D, Ni, S, Ri) are prathama mūrcchanās. (Prathama meaning first)

Prathama svara (प्रथम स्वर)—The highest note or the next lower note of Vedic Sāmagāna. Prathama Svara of Laukika Saṅgīta means the first note of the svara grāma or grāma (scale) [See : Laukika saṅgīta] 'S' is the first svara of Ṣaḍjagrāma; 'M' is the first svara of Madhyama grāma and 'G' is the first svara of Gāndhāra grāma.

Pradakṣiṇa (प्रदक्षिण)—Āvṛtti of tāla (name coined by Rabindranath Thakur), āvṛtti meaning recitation or repetition.

Pradīpakī (प्रदीपकी)—Name of a particular rāga.

Pradīpakī-Kānarā (प्रदीपकी कानरा)—Name of a particular rāga.

Pradīpikā (प्रदीपिका)—Name of a particular rāga.

Prabandha 1 (प्रबन्ध 1)—Ancient style of gīti, in which there are four 'tuks' or 'dhātus (stanzas)—(Udgrāha, Melāpaka, Dhruva and Ābhoga) and one rāga. But tālas are many and 'aṅga's (essential elements) of prabandhas (svara, pada, tāla, tena, pāṭa and viruda) are two to six in numbers.

Prabandha 2 (प्रबन्ध 2)—Prabandha (classical composition) in Karṇāṇaka paddhati (system), has more 'caraṇa's or 'tuk's (stanzas) and caraṇas have two to three parts. Gīti constituted of language and pāṭa, etc. [See : Gīti, Pāṭa 2]

Prabandha 3 (प्रबन्ध 3)—Ancient name of classical songs. It is nibaddha [See : Nibaddha] saṅgīta constructed with 'dhātu' (lyrical stanza) and 'aṅga' [see : Aṅga] (essential elements). The prabandha is of three varieties, e.g.—(1) Gītaprabandha (song composition); (2) Vādya-prabandha (instrumental composition) and (3) Nartana-prabandha (dance composition).

Since 14th-15th century A.D. prabandha generally has meant gīta-prabandha. Prabandha used to vary in ancient times, due to place, language, dhātu, aṅga, chanda, gati, gaṇa, number of rāgas and number of tālas. [See : the respective terms]

(1) *Gīta prabandha* (गीत प्रबन्ध) Generally gīta-prabandha used to have five dhātus (stanzas), e.g.—udgrāha, melāpaka, dhruva, antara (which are only in the variety of Sālaga-sūḍa prabandha) and ābhoga.

Now a days these names are not prevalent in 'gīta-rītis. Instead of these, in North India or in Hindusthānī-paddhati, the few dhātus **or** tuks used are : Sthāyī, Antarā, Sañcārī and Ābhoga : **or** Sthāyī, Antarā, Bhogābhoga, Sañcārī; **or** Sthāyī, Antarā, Sañcārī, Bhoga, Ābhoga; **or** Sthāyī, Māñjhā, Antarā, Sañcārī or Bhoga and ābhoga. [See : Tuk, Gītarīti]

In ancient times, though the number of dhātus or tuks (stanza) were five, never more than four were used together at any time.

There used to be six essential elements or 'aṅga's of prabandha, e.g.—Svara, pada, virud, tenaka, pāṭa and tāla. [See : Aṅga]

(1) *Udgrāha*—The first tuk (stanza) of the song.

(2) *Melāpaka*—The middle dhātu between udgrāha and dhruva.

(3) *Dhruva*—The main tuk (stanza) which is repeated.

(4) *Antarā*—The tuk (stanza) in Sālaga sūḍa class of prabandhas which is applied in between dhruva and ābhoga dhātu, or takes up the place of dhruva dhātu.

(5) *Ābhoga*—The last tuk (stanza) of the song.

The above are the five tuks of gīta-prabandha.

Given below are the brief description of six aṅgas of gīta-prabandha :

(1) *Svara*—Portion of the song composed with S, Ri, G, etc. letters, which denote svaras.

(2) *Pada*—Words that express meaningful sentiments.

(3) *Virud*—Words composed in praise of the hero, mentioned in the lyric of the song.

(4) *Tenaka, Tena*—Tenaka, tennā, etc. are meaningless words, denoting auspicousness, used in composing the lyric of a song.

(5) *Pāṭa*—Syllables of instruments or ānddhavādyas (membranophones) applied in the lyric.

(6) Mention of the tāla in which the lyric is set.

Though six aṅgas are mentioned in Śāstras, actually the number of aṅgas were nine. The three aṅgas that are not mentioned are :

(1) *Chanda* (metre), available in prabandhas : Āryā, Dvipatha, etc.

(2) *Gamaka*, available in prabandhas : Elā, Rāsaka, Ekatālī, etc.;

(3) *Varṇa*—Caturmukha prabandha was made distinctive by this.

Prabandha-jāti (प्रबन्ध-जाति)—Classification of Prabandha according to aṅga. There are five classes of prabandha, e.g.—(1) Medinī; (2) Ānandinī; (3) Dīpanī; (4) Bhāvanī; (5) Tārāvalī.

(1) *Medīnī*—Prabandha, constituted with six aṅgas, e.g.—Svara, pada, tena, pāṭa, tāla, virud.

(2) *Ānandinī*—Prabandha, constituted with five aṅgas, in which pada and tāla along with any other three aṅgas are applied.

(3) *Dīpanī*—Prabandha, constituted with four aṅgas, in which pada and tāla along with any other two aṅgaṣ are applied.

(4) *Bhāvanī*—Prabandha, constituted with three aṅgas, in which pada and tāla along with any one of the aṅgas, are applied.

(5) *Tārāvalī*—Prabandha, constituted with two aṅgas, in which pada and tāla are applied.

According to other opinion, classes of prabandha were five, e.g.—(1) Śruti; (2) Nīti, (3) Senā, (4) Kavitā, (5) Campu.

Prabandha-prakāra (प्रबन्ध प्रकार)—Varieties of prabandha—(a) Two types e.g.—(1) Niryukta; (2) Aniryukta.

(1) *Niryukta*—Constituted of aṅgas (elements) such as chanda, tāla, etc.

(2) *Aniryukta*—Constituted without aṅgas such as chanda, tāla, etc.

(b) According to another opinion, three types. e.g.— (1) Yukta; (2) Ayukta; (3) Ubhayātamaka.

(1) *Yukta*—Like niryukta.

(2) *Ayukta*—Like aniryukta.
(3) *Ubhayātmaka*—Sometimes attached with chanda, sometimes with tāla.

Prabandha bheda 1 (प्रबन्ध भेद 1)—Classification of ancient prabandhas according to number of dhātus, e.g.—
(1) Dvidhātu (udgrāha and dhruva dhātu); (2) Tridhātu (udgrāha, dhruva and ābhoga); (3) Caturdhātu (udgrāha, melāpaka, dhruva and ābhoga).

Prabandha bheda 2 (प्रबन्ध भेद 2)—When the origin and development of Gīta-prabandha (described in ancient treatises) is observed carefully, it is seen that in ancient, medieval and modern era, the number of prabandhas, their form and specialities were of many kinds. Following are the ways it was found to have developed during the different eras—

(A) *Prācīna yuga* (प्राचीन युग)—(ancient era) :
(i) In Bṛhaddeśī written by Maṭanga muni (5th-6th century A.D.), there are mentions of 48 prabandhas, e.g.—(1) Kanda, (2) Vṛtta, (3) Gadya, (4) Daṇḍaka, (5) Varṇa, (6) Āryā, (7) Gāthā, (8) Dvipatha, (9) Pāṭalī, (10) Ardhilā, (11) Catuṣpadī, (12) Dodhaka, (13) Toṭaka, (14) Vastu, (15) Krouñcapada, (16) Haṁsapada. (17) Śukasārita, (18) Hayalīla, (19) Gajalīla, (20) Siṁhalīla, (21) Śarabhalīla, (22) Śukacañcu, (23) Vicitra, (24) Tribhaṅgī, (25) Caturaṅga, (26) Jayavardhana, (27) Aṅkacārīṇī, (28) Turagalīla (29) Cakravāla, (30) Siṁhavikrama, (31) Kalahaṁsa, (32) Tripadī (or Ṣaṭpadī) (33) Bandhakaraṇa, (34) Pāṭakaraṇa, (35) Kaivāṭa, (36) Dvipadī, (37) Vartanī, (38) Elā, (39) Jhombaḍa, (40) Dvanikuṭṭaī, (41) Ḍheṅkī, (42) Ekatālī, (43) Mātṛkā, (44) Svarārtha, (45) Karaṇa, (46) Varṇa svara, (47) Muktāvalī, and Pratāpavardhana.
(ii) Prabandhas mentioned in "Saṅgīta-ratnākara" by Śārṅgadeva (1st half of 13th century A.D.)—
(a) 8 prabandhas of Sūḍa class :—
Elā, Karaṇa, Dheṅkī, Vartanī, Jhombaḍa, Lambha, Rāsa, and Ekatālī.
(b) 24 prabandhas of Āli class :—
Varṇa, Varṇasvara, Gadya, Kaivāḍa, Aṅkacāriṇī, Kanda, Turagalīlā, Gajalīlā, Dvipadī, Cakravāla, Krouñcapada, Svarārtha, Dvanikuttanī, Āryā, Gāthā, Dvipathaka, Kalahaṁsa, Toṭaka, Ghaṭa, Vṛtta, Mātṛkā, Rāgakadamba, Pañcatāleśvara, and Tālārṇava.
[If Sūḍa class is added on to Āli, total number comes to 24+8=32.]
(c) 36 prabandhas of Viprakīrṇa class :—
Śrīraṅga, Śrīvilāsa. Pañcabhaṅgi, Pañcānana, Umātilaka, Tripadī, Catuṣpadī, Ṣaṭpadī, Vastu, Vijaya, Tripatha, Caturmukha, Siṁhalīla, Haṁsalīla, Daṇḍaka, Jhampaṭa. Kanduka, Tribhaṅgī, Haravilāsa, Sudarśana Svarāṅka, Śrīvardhana, Harṣavardhana, Vadana, Caccarī, Caryā, Paddhaḍi, Rāhaḍi, Vīraśrī, Maṅgalācāra, Dhavala, Maṅgala, Ovī, Lolī, Ḍhollarī, and Dantī.
(d) 7 prabandhas of Sālagasūda class:—
Dhruva, Maṇṭha, Pratimaṇṭha, Nihsāruka, Aḍḍatāla, Rāsa, and Ekatālī.
(iii) Prabandha mentioned in Saṅgīta-samayasāra written by Jain Saṅgītaśāstrī (Musicologist), Pārśvadeva—
(a) *Dvidhātuka Niryukta prabandha* (Niryukta prabandha consisting of two dhātus):—
(i) *Consisting of aṅga* (elements) such as 'Pada' and 'tāla' or 'tāla' and 'tena'—Dhavala, Caccarī, Badana, Jhompaṭa, Caryā, Tripadī, Siṁhapāda, Maṅgala, Stavamañjarī.
(ii) *Tripathaka* (consisting of aṅgas (elements), such as—tāla, virud, svara and tena.)
(iii) *Paddhaḍī* (consisting of aṅgas such as—tāla, virud, svara, tena and pāṭa.)
(iv) *Siṁhalīla* (consisting of aṅgas such as—tāla, virud, svara, tena and pāṭa.)
(v) *Śarabhalīla*—(consisting of aṅgas such as—tāla, virud, svara, tena and pāda).
(b) *Tridhātuka Niryukta Prabandha*

(Niryukta prabandha consisting of three dhātus) :—

(i) *Dvipadī* (consisting of aṅgas such as pada and tāla.)

(ii) *Kanda* (consisting of aṅgas such as—virud and pāṭa)

(iii) Āryā, Vṛtta, Dvipathaka, Gāthā, Daṇḍaka (consisting of aṅgas, such as—svara, pada and tāla.)

(iv) *Mātṛkā* (consisting of aṅgas, such as—virud, pada, tāla)

(v) *Daṇḍa* (consisting of aṅgas, such as—pada, tena and tāla)

(vi) *Catuṣpadī* (consisting of aṅgas, such as—svara, pada, tena and tāla.)

(vii) *Hayalīlā* (consisting of aṅgas, such as— svara, pada, virud and tāla)

(viii) Vastu.

(c) *Dvidhātuka Aniryukta prabandha* (Aniryukta prabandha consisting of two dhātus) :—

(i) Tālārṇava, Vicitra, Maṇḍala, Rāhaḍī, Lolī, Ḍhollarī, Dantī (consisting of aṅgas, such as—pada and tāla).

(ii) *Varṇa* (consisting of svara, virud and tāla aṅgas.)

(iii) *Nandana* (consisting of tena, virud and tāla aṅgas.)

(iv) *Abhinandana* (consisting of pada, virud and tāla aṅgas.)

(v) *Haṁsalīlā* (consisting of pada, virud and tāla aṅgas.)

(vi) *Raṇaraṅga* (consisting of virud, pāṭā and tāla aṅgas.)

(vii) *Nartana* (consisting of pāṭa, svara and tena aṅgas.)

(viii) *Maṅgalācāra* (consisting of svara, pada and tāla aṅgas.)

(ix) *Śukacañcu* (consisting of svara, pāṭa and tāla aṅgas.)

(x) *Śukasārī* (consisting of svara, pāṭa and tāla aṅgas.)

(xi) *Āmoda* (consisting of svara, pāṭa, tena and tāla aṅgas.)

(xii) *Sudarśana* (consisting of tena, pada, virud, pāṭa, tāla aṅgas.)

(xiii) *Kanduka* (consisting of pāṭa, virud, pada and tāla aṅgas.)

(xiv) *Harṣavardhana* (consisting of pāṭa, virud, pada and tāla aṅgas).

(xv) *Pramoda* (consisting of pāṭa, tena, pada and tāla aṅgas.)

(xvi) *Monorama* (consisting of pāṭa, virud, tena and tāla aṅgas.)

(xvii) *Aṅkadhvani* (consisting of tena, pada and tāla aṅgas.)

(xviii) *Pratāpavardhana, Umātilaka, Pañcānana, Pañcabhaṅgī, Śrīraṅga, Śrīvilāsa* (consisting of svara, pada, tena, pāṭa, virud and tāla aṅgas.)

(d) *Tridhātuka Aniryukta prabandha* (Aniryukta prabandhas consisting of three dhātus) :—

(i) *Lambhaka, Rasasandoha, Haṁsapada, Harivijaya, Ekatalī, Dhvanikuṭṭanī* (consisting of aṅgas, such as—pada and tāla.)

(ii) *Bandhakaraṇa* (consisting of aṅgas, such as—svara, virud, pāṭa and tāla.)

(iii) *Tenakaraṇa* (consisting of svara, tena, virud and tāla aṅgas.)

(iv) *Aṅkacārī* (consisting of virud and tāla aṅgas.)

(v) *Svarārtha* (consisting of svara, pada and tāla aṅgas.)

(vi) *Siṁhavikrama* (consisting of svara, pada and tāla aṅgas.)

(vii) *Kaivāḍa* (consisting of pāṭa, virud and tāla aṅgas.)

(viii) *Pāṭakaraṇa* (consisting of pāṭa, virud and tāla aṅgas.)

(ix) *Śrīvardhana* (consisting of pāṭa, virud, tena and tāla aṅgas.)

(x) *Svara-padakaraṇ, Svarāṅka, Çajalīlā, Vartanī, Vivartanī* (consisting of svara, pada, virud and tāla aṅgas.)

(xi) *Caturaṅga* (consisting of svara, pada tena and tāla aṅgas.)

(xii) *Jayaśrī* (consisting of svara, pada, tena, virud and tāla aṅgas.)

(xiii) *Vastu, Vijayaśrī, Varṇa-svara, Caturmukha* (consisting of svara, pada, tena, pāṭa, and tāla aṅgas.)

(xiv) *Vardhanānanda, Haravilāsa* (consisting of pada, virud, pāṭa, tena and tāla aṅgas.)

(e) *Ubhayātmaka* [meaning—a mixture of Niryukta and Aniryukta] prabandha :—

(i) *Dvidhātuka* (consisting of two dhātus)—Gadya.

(ii) *Tridhātuka* (consisting of three dhātus)—

Jayamālā, Cakravāla, Rāgakadamba, Jhombaḍa, Rāsaka, (consisting of pada and tāla aṅgas.);

Siṁhavikrama (consisting of pada, pāṭa, and tāla aṅgas.); Kalahaṁsa, Krouñca-pada (consisting of svara, pada and tāla aṅgas); Tribhaṅgī (consisting of svara, pada, pāṭa, and tāla aṅgas.).

[Pārśradeva has said that among 'Tridhātuka ubhayātmaka' prabandhas, 'Jhombaḍa' and 'Rāsaka' are Caturdhātuka, according to some].

(B) *Madhyayuga* (मध्ययुग)—Medieval era :—In 1450 A.D., Jain Saṅgītaśāstrī Vācanācārya Sudhākalaśa has said in his book "Saṅgītopaniṣat-sāroddhāra" that during his time, composers and singers of prabandhas had become rare (1st chapter, Śl. 37). Therefore, since the middle of 15th century A.D. ancient gītaprabandhas were becoming obsolete. Before that Sālaga sūḍa class of prabandhas were prevalent. Sārṅgadeva has written in 'Saṅgīta-ratnākara' that during that time (1st half of 13th century A.D.) common man used to call 'Sālaga-sūḍa' class of prabandhas as 'Śuddha-prabandha'. Again, from 'Ain-i-Akbarī' written by Abul Fazl, one comes to know that, during the first half of 16th century A.D., some ancient prabandhas composed in Sanskrit, were prevalent to a limited extent in an evolved state. Common society of singers used to call these as 'Mārga-gīta'. These were : Sūrya-prakāśa, Pañcatāleśvara, Sarvato-bhadra, Candra-prakāsa, Rāgakadamba, Jhomrā and Svaravartanī.

(C) *Ādhunik-yuga* (आधुनिक युग) Modern time :—[See : Gītirīti]

Pravartaka-rāga (प्रवर्तक राग)—Janaka (Parent) rāga. Thāṭa-rāga.

Pravala (प्रवल)—Name of a particular rāga. A svara which is strong, and much in use in a rāga.

Pravāla (प्रवाल)—Viṇādaṇḍa. (Fingerboard).

Pravāsa (प्रवास)—[See : Rasa]

Pravṛtti (प्रवृत्ति)—Regional style. Name of a particular alaṅkāra (ornamentation).

Praveśa (प्रवेश)—Particular application of tāna in ancient Gāndharva Saṅgīta. Pulling the string from previous svara to reach the next svara on vīṇā; or to loosen the next fixed svara from the fingerboard of vīṇā to reach the previous svara. A particular hand action of Mārga tāla. [See : Tāla o Prāṇa]

Prabhā (प्रभा)—Name of a particular rāga.

Prabhā-yukta rāga-nāma (प्रभा युक्त राग नाम)—Names of rāgas with prefix Prabhā—Prabhākelī, Prabhā-toḍī, Prabhāpaṭa-ṭoḍi, Prabhāvatī, etc.

Prabhāta (प्रभात)—Name of a particular rāga.

Prabhāta-yukta rāga-nāma (प्रभात युक्त राग नाम)—Names of rāgas with prefix Prabhāta— Prabhāta-ṭoḍī, Prabhāta-bhairava, etc.

Prabhātakiraṇa (प्रभात किरण)—Name of a particular tāla.

Prabhāvatī 1 (प्रभावती 1)—Name of a particular vīṇā.

Prabhāvatī 2 (प्रभावती 2)—Name of a particular śruti (microtone).

Prabhāvatī 3 (प्रभावती 3)—Name of a particular rāga.

Prabhālaṅkāra (प्रभालङ्कार)—'Giṭkārī' gamaka. [See : Giṭkārī, Gamaka]

Pramalu (प्रमलु)—[See : Pirmalu]

Pramāṇa (प्रमाण)—Maintaining evenness of nṛtta through the help of song and

instrumental music. Ideal. Measure, magnitude.

Pramāṇa Śruti (प्रमाण श्रुति)—When śruti-number of pañcama of Madhyama-grāma is subtracted from the śruti-number of pañcama of Ṣaḍjagrāma (17th śruti—16th śruti), the remaining śruti becomes the measure.

[With modern research, it has been proved that due to error in copying 'Nāṭya-śastra' of Kashi-edition', the terminology of Pramāṇa-śruti has originated. The terminology should be 'Śruti-pramāṇa'.]

Prayāṇa (प्रयाण)—Sound of Bherī.

Prayoga 1 (प्रयोग 1)—Attainment of success in performance; Application, practice.

Prayoga 2 (प्रयोग 2)—Varieties of svara arrangement.

Prayoga 3 (प्रयोग 3)—Gamakālapti, expansion or ālāpa with embellishment of gamaka only. Joḍ in modern ālāpa. [See : Gamaka, Joḍ]

Prayoga 4 (प्रयोग 4)—Exhibiting gīta-vādya-nṛtya (song, instrumental music and dance).

Prayoga vaiśiṣṭya (प्रयोग वैशिष्ट्य)—Special orderly varieties of svara arrangement according to different rāgas.

Prasanna 1 (प्रसन्न 1)—A particular 'prāṇa' of Elā prabandha, belonging to Sūḍa class. [See : Prāṇa, Prabandha]

Prasanna 2 (प्रसन्न 2)—The svaras of lower octave (mandra svara) used in alaṅkāras (ornamentation).

Prasannādi (प्रसन्नादि)—[See : Alaṅkāra]

Prasāda 1 (प्रसाद 1)—Clear expression of a meaning.

Prasāda 2 (प्रसाद 2)—A particular type of alaṅkāra. [See : Alaṅkāra].

Prasāra (प्रसार)—Tune, maintained on ānaddha vādya (membranophone) with, the accompaniment of Sāmagāna.

Prasāriṇī (प्रसारिणी)—Name of a particular Śruti. [See : Śruti]

Prasārī (प्रसारी)—[See : Gāyana-doṣa]

Prasevaka (प्रसेवक)—'Kukubha' of Vīṇā-vādya. The drum or tumbā of vīṇā. The curved woodenpiece of vīṇā-end. The tumbā (drum) of lower part of vīṇā, covered with hide.

Prastāva (प्रस्ताव)—Name of particular 'bhakti' of Vedic Sāmagāna. [See : Bhakti]

Prastāra 1 (प्रस्तार 1)—Tartīv. Varieties of arrangements as per Śāstras, with definite number of svaras or mātrās, which may be saral (simple) or kūṭa (intricate). Ancient system of indicating sequence of svaras and mātrās.

Prastāra 2 (प्रस्तार 2)—A particular type of alaṅkara. [See : Alaṅkāra]

Prastāra bheda (प्रस्तार भेद)—Ālāpa-prastāra, Chuṭ-prastāra, Mūrcchanā-prastāra, Tāna-prastāra, etc.,—varieties of prastāra. [See : Tāna 3]

Prastotā (प्रस्तोता)—Singer of 'bhakti', named 'Prastāva' of Vedic Sāmagāna. [See : Bhakti]

Prasvana, Prasvāna (प्रस्वन, प्रस्वान)—Uttering with force. Loud sound. Giving Jarab' or ghāta (beat/strike) or tāli (clap) at a particular place of tāla.

Prahāra (प्रहार)—Striking on an instrument with nail, kon or javā (plectrum) or stick, etc..

Prāṅga (प्राङ्ग)—Paṇava instrument. [See : Vādya]

Prājāpatya (प्राजापत्य)—Ṣāḍava śuddhatāna (hexatonic svara arrangement) consisting of six svaras. [See : Tāna]

Prāṇa (प्राण)—Distinctive lakṣaṇas (signs) e.g.—

(i) Prāṇa of nartana; (ii) Prāṇa of vādya; (iii) Prāṇa of tāla. (iv) Prāṇa of Elā prabandha.

(i) *Prāṇas of nartana or nṛtya* (dance), are ten, e.g.—Javatva, Sthiratā, Rekhā, Bhramarī, Dṛṣṭi, Aśrama, Medhā, Śraddhā, Vacana and Gīta.

(a) *Javatva*—Motion in deeds like dancing, etc.

(b) *Sthiratā*—The ability to strike poses or gestures while standing.

(c) *Rekhā*—Proper assemblage or movements of parts of the body for dancing.

(d) *Bhramarī*—Movement of parts of the body in circular motion.

(e) *Dṛṣṭi*—Different expressions of sentiments through eyes.

(f) *Aśrama*—Not becoming tired soon.

(g) *Medhā*—Ability to remember.

(h) *Vacana*—Utterence of syllables of dance clearly, and rhythmically.

(j) *Gīta*—Expertise in singing while dancing.

[These lakṣaṇas (signs) have been described in the treatise 'Abhinaya-darpaṇa' written by Nandīkeśvara].

(ii) *Vādyer prāṇa (prāṇas of Vādya)* There are ten Prāṇas of vādya, e.g.—Rakta, Virakta, Madhura, Sama, Śuddha, Kala, Ghana, Sphuṭa-prahāra, Subhara and Vighuṣṭa.

(a) *Rakta*—Full of rañjaka (colour, delight).

(b) *Virakta*—Full of variety.

(c) *Madhura*—Full of grace and beauty.

(d) *Śuddha*—Unmixed, pure.

(e) *Sama*—Act of playing (an instrument) with syllables of vādya, aṅga, tāla, yati, laya, nyāsa, apanyāsa, and pāṇi. [See : the respective terms]

(f) *Kala*—Subtlety.

(g) *Ghana*—Essence, substantiality.

(h) *Sphuṭa-prahāra*—Playing syllables clearly.

(i) *Subhara*—Tuneful.

(j) *Vighuṣṭa*—Grave, solemn.

(iii) *Tāler prāṇa (prāṇa of Tāla)*, [see : Tāla O Prāna]

(iv) *Elā prabandher prāna (prāna of Elā prabandha)*.

Samāna, Madhura, Sāndra, Kānta, Dīpta, Samāhita, Agrāmya, Sukumāra, Prasanna, and Ojasvī.

(a) *Samāna*—Prabandha, with the use of a few letters and sound.

(b) *Madhura*—Prabandha, with the use of little nāda (sound) and a few mūrcchanās. [See : Mūrcchanā]

(c) *Sāndra*—Prominent letters, applicable in the lyric.

(d) *Kānta*—Pleasant sound with softness or with high pitch.

(e) *Dīpta*—Consisting of sharp sound.

(f) *Samāhitā*—Remaining steady on Sthāyī-varṇa. [See : Varṇa]

(g) *Agrāmya*—With the use of repeatedly recited letters from the padas (lyric) and sound.

(h) *Sukumāra*—The letters born out of softness of sound and mūrcchanās. [See : Mūrcchanā]

(i) *Prasanna*—Pleasantness of letters which are connected with svaras placed at mandra-madhya-tāra sthānas, the three octaves.

(j) *Ojasvī*—Words consisting of many compounds.

Prātargeya (प्रातर्गेय)—The rāgas which are sung in the morning.

Prīti (प्रीति)—Name of a particular śruti (microtone). Maitrī.

Preṅkha (प्रेङ्ख)—A particular type of alaṅkāra. [See : Alaṅkāra]

Preṅkhita (प्रेङ्खित)—A particular type of alaṅkāra. [See : Alaṅkāra]

Pretapaṭaha (प्रेतपटह)—Ānaddha vādya (membranophones) played during death.

Pluta (प्लुत)—An aggregate of 3 laghu mātrās. [See : Mātrā]

Fa/Pha (फ)

Phandā (Fandā) (फन्दा)—A particular type of complicated tāna. (The meaning of Phandā is trap)

F/Pharad (फरद)—Peculiar type of ṭukḍā applicable in playing ānaddha vādya (membranophones). Special ṭukḍā. [See : Ṭukrā]

Pharan-jāti (फरन-जाति)—In Karṇāṭaka terminology, it is the fast act of paraṇ on mṛdaṅga or dholak. [See : Paraṇ, Vādya]

Farodast (फरोदस्त)—Name of particular rāga. Name of particular tāla.

Fargaṇā (फरगणा)—Name of particular rāga.

Farmayeśī paraṇ (फरमायेशी परण)—Specially composed paraṇ, which is played on ānaddha vādya. [See : Paraṇ]

Phala-gurjarī (फल-गुर्जरी)—Name of particular rāga.

Phala-mañjarī (फल-मञ्जरी)—Another name of Paṭamañjari rāga.

Fāndā (फान्दा)—Real pronunciation is Phandā. It may also be deduced that the word is derived from the Persian word 'Fand', which means deception.

Phālgunī (फाल्गुनी)—Name of particular rāga.

Phāk (फाँक्)—The word originated from the Persian term 'Fākh', which means division and while playing tāla in Hindusthānī paddhati (system), it is the unsounded beat that is represented by phāk.

Fikircāda (फिकिरचाँदी)—It is a particular type of Bāul gāna. Harinath Majumdar adopted the name Fikircād and wrote a few Bāul songs composed in a special style of language, which had particular type of tune. [See : Bāul]

Fikirbandī (फिकिरबन्दी)—Real pronunciation is 'Fiqrābandī', which means composing essays.

Fiqrābandī (फिक्राबन्दी)—Vistāra in madhya (medium), madhya-druta (medium-fast) and druta (fast) laya in Khayāl i.e. beautiful composition of svaras of the first portion of 'joḍ' and 'tāna'. [See : Joḍ, Tāna]

In Arabic terminology, the other meaning of 'Fiqrā' is to deceive, from which the Bengali word 'Fiqir' has originated. But the term 'Fiqrābandī, means composition or special ability to express.

Firat (फिरत)—General meaning is coming back, return. Musicologically it means to and fro movement or ascendance-descendance of svara-arrangements, i.e. ulaṭ-palaṭ tāna or alaṅkāra. It is a variety of palṭā. According to some, it is the second name of firqat. According to another opinion it is avrohī tāna (tāna having a downward movement.) [See : Tāna, Palṭā, Ulaṭ-Palaṭ, Firqat]

Firqat (फिरकत)—A Sañcārī tāna [See : Tāna] which starts from a particular place and returns to the same place every time.

Firozkhānī-ṭoḍī (फिरोजखानी टोड़ी)—A variety of Toḍī rāga which is not very prevalent.

Fingerboard (फिंगरबोर्ड)—It is an English teminology, which means the fretless daṇḍa of violin type of instrument, on which one plays on the strings with the fingers of left hand to produce different svaras. Anguli-paṭ. Ṭāṭ.

Phukār (फुकार)—Name of particular tuk (stanza) of Half-akhḍāi song.

Phutkāra (फुत्कार)—Blowing of flute.

Phutkāra-guṇa (फुत्कार-गुण)—The five guṇas (good qualities) :— Naibiḍya, Prauḍhatā, Su-svaratvā, Śīghratā, and Mādhurya, or twelve qualities, e.g.—Snigdhatā, Ghanatva, Rakti, Vyākti, Dvani-prācurya, Lālitya, Komalatva, Nādānuraṇana, Tristhānatva, Śrāvakatva, Mādhurya and Sāvadhānatā.

Phutkāra-doṣa (फुत्कार-दोष)—Five bad qualities, e.g.—Kapila (sphutita), Tumvakī, Kākī, Sandaṣṭa, Avyāvasthita. Or, six bad qualities, e.g.—Sītkār-bāhulya, Stabdhatā, Visvaratā, Sphuṭita-bhāva, Laghutā, and Amādhurya.

Phutkāra-randhra (फुत्कार-रन्ध्र)—The hole of wind instruments or flute, in which to blow.

Phula-yukta rāga nāma (फुल-युक्त राग नाम)—Names of rāgas with prefix Phula-Phulakelī, Phulamatī, Phulaśrī, etc..

Phulpāṭa (फुलपाट)—A rural gīti-nāṭya (opera) prevalent in farmer societies of Bengal. The nāṭya is based on the story of Vṛṣaketu.

Phuliyā (फुलिया)—The small decorative nail that is made of metal or bone or tooth, fixed at the centre of the rounded head of the peg, for beautification. Muṇḍī.

Fulut (फुलुट)—Corrupt Bengali pronunciation of the English word flute. Simple flute.

Feṭī (फेटी)—Small pāgḍi (Turban). String coiled up in the shape of pāgḍī. Coil.

Ferat (फेरत्)—Phirat/Firat.

Ba/Va (ब, व)

Bakulābharaṇa (बकुलाभरण)—A name of particular Karṇāṭaka rāga.

Vakra (वक्र)—Not straight. Movement which is altered or distorted. Chaḍi.

Vakra-rāga (वक्रराग)—Rāga consisting of vakra (not straight)-svaras.

Vakra-svara (वक्रस्वर)—The svara which obstructs the normal succession of rāga-svaras during its application of either in ascendance or descendance. The svaras of the rāga changes its course momentarily.

Vakrā (वक्रा)—Ancient vīṇā named 'dhanuryantra'. [See : Vādya].

Vakrī rāga (वक्रीराग)—Vakra-rāga, rāga which has arrangement of svaras that are not straight.

Bakhśukī-mallāra (बख्शुकी-मल्लार)—A particular variety of Mallāra rāga created by Bakhśu, the famous musician of Gwalior gharānā.

Vaṅka-gauḍa (वङ्कगौड़) — Name of particular rāga.

Vaṅka-yukta anyānya rāga-nāma (वङ्कयुक्त अन्यान्य राग नाम) — Other rāga names with prefix vaṅka—Vaṅka-mallāra, Vaṅka-śrī, etc.

Baṅgaśrī (बङ्गश्री) — Name of particular rāga.

Baṅgāla (बङ्गाल) — Name of particular rāga.

Baṅgāla-yukta rāga-nāma (बङ्गालयुक्त राग-नाम)— Names of rāgas with prefix Baṅgāl– Baṅgāl-kānrā, Baṅgal-belāvala, Baṅgāl-bhairava, etc..

Baṅgālī (बंङ्गाली) — Name of particular rāga.

Vajra (वज्र) — Auḍuva śuddhatāna, tāna pattern consisting of 5 svaras.

Vajrikā (वज्रिका) — Name of a particular śruti (microtone); Mātaṅgī.

Baḍā khayāl (बड़ा ख्याल) — Khayāl of vilamvita laya (slow tempo), fit for vistāra (expansion). [See : Khayāl]

Baḍ-gīta, Bargīta (बड़गीत, बरगीत) — Gīta of Assam. A regional variety of classical style of music.

Baḍa dānār tāna (बड़ दानार तान)—Gamakī tāna (tāna with gamaka embellishment) consisting of thick dānās. [see : Dānā]

Baḍa-haṁsa (बड़-हंस) — Name of a particular rāga. Other name is Bala-haṁsa.

Baḍhat, Bāḍhat (बढ़त, बाढ़त) — Vistāra (expansion). Expansion of the small portions of rāga, one at a time, as per rule. Vistāra of rāga in slow tempo, in a methodical way. Performing expansion with tāna-palṭā. [See : Tāna, Palṭā]

Batriś-ṭhāṭa (बत्रिश ठाट) — [See : Thāṭa]

Badana (बदन)—A particular type of gīta-prabandha (song composition). Expresses its own form.

Baddhi (बद्धि)—Choṭ. Strip or strap of leather to keep the hide cover of membranophone instruments taut.

Badhāī (बधाइ)—Song of happiness on the occasion of child birth. Badhāvā.

Banagīti (बनगीति)—Folk music prevalent among hunters, wood cutters, etc. class of people, residing in the hills of Bengal and their adjacent areas.

Banamālī (बनमाली)—Name of a particular tāla.

V/Banaspati (व/बनस्पति)—A particular type of ānaddhavādya (membranophone) of Vedic era.

V/Bandanā (व/बन्दना)—Nāndīmukha of Kathak nṛtta. [See : Nāndī, Saṅgīta]

Bandiś (बन्दीश्)—Speciality in compostions of gīta (song) or gat of string instruments.

Bandhākāra (बन्धाकार)—Softness; to utter svara softly or by closing the mouth, or by uttering with I-kāra or U-kāra.

Bandhān (बन्धान)—A particular variety of modern ālāpa, in which the dhātus or tuks (stanzas) of ancient nibaddha [See : Nibaddha] gīta are used and various stages of vistāra (expansion) are expressed starting with smaller circles and increasing the circles gradually.

Bannā (बन्ना)—Folk song of ladies, prevalent in Uttar Pradesh sung for the occasion of child birth. Mohar.

Baraṇ (बरण)—A faulty pronunciation of 'varṇa'. Name of particular rāga.

Baraṇ-yukta rāga-nāma (बरण युक्त राग नाम)—Names of rāgas with prefix Baraṇ—Baraṇ-naṭ, Baraṇ-mañjarī, etc..

Barvā (बरवा)—The correct pronunciation of the name of the rāga 'Bāroā̃'— prevalent in Bengal. The ancient stage of Ṭhumarī. Baroyā. Baruyāh.

Barvā- mallāra (बरवा-मल्लार)—Name of a particular rāga.

Barābar (बराबर)— Equal. A particular stage. The speed (tempo) which is taken generally as normal. Medium tempo.

Barābar tāna (बराबर तान)— Simple tāna, maintaining sequence, in which svaras are used in singles.

Barābar laya (बराबर लय)—The laya (tempo) in which the song is being sung. Medium laya/ tempo.

Barāḍī (बराड़ी)— Name of a particular rāga. Barāḍ or Birāḍī or Biāḍī laya (tempo).

Barāḍī-yukta rāga-nāma (बराड़ी युक्त राग नाम)—Name of rāgas with prefix Barāḍī—Barādī-kalyāṇa, Barāḍī-kānarā, Barāḍī-ṭoḍī, etc.

Varālī-madhyama (वराली मध्यम)—Tīvra (sharp) madhyama svara of Karṇāṭaka-paddhati (system)

Varālī-mela (वराली मेल)—Śubha-pantuvarālī mela of Karṇāṭaka-paddhati (Mela no. 45).

Varuṇa (वरुण)— Name of a particular tāla.

Barchipātā (बर्छिपात)—A sketch of tāna. (Barchi = spear)

Varjita svara (वर्जित स्वर)—In ancient times, those svaras, which were suitable for elimination to create Ṣāḍava tāna (hextonic note patterns) consisting of 6 svaras and Auḍuva tāna (pentatonic note pattern), consisting of 5 svaras. During modern times, those svaras which are eleminated to create Ṣāḍava (hexatonic) or Auḍuva (pentatomic) rāgas. Abandoned svara. Left out svara.

Varjya svara (वर्ज्य स्वर)— Svara, which is fit for elemination. The svara, which can be eleminated or left out when needed. The svara, which need not be included in a svara-arrangement. The svara, which is applied rarely. Vivādī Svara.

[According to some opinion, there is no difference between varjya svara and varjita svara, but it must be remembered that 'Varjya svara' can be applied in a rāga; while 'varjita svara' under no circumstances can be applied in a rāga.]

Varṇa 1 (वर्ण 1)— Act of singing. Padas made up with the help of svaras, with whose appropriate help, rāgas, gītas are composed. Gāna (song). Act of expansion of svara, padas, etc. in a song [by proper arrangement of svaras for manifestation of the form of the rāga.]. Varṇa is of four types, e.g.—1. Sthāyī-varṇa, 2. Ārohī-varṇa, 3. Avrohī-varṇa and 4. Sañcārī-varṇa.

1. *Sthāyī-varṇa*—The product achieved, when one svara is repeatedly applied.

2. *Ārohī -varṇa*—A varṇa is created, when

a svara arrangement or a bunch of svaras are applied in an ascending movement.

3. *Avrohī-varṇa*—A varṇa which is created by descending movement of a number of svaras.

4. *Sañcārī-varṇa*—A varṇa which is created by mixed movement of svaras.

Varṇa 2 (वर्ण 2)—Application or utterance of varṇas, e.g— Udātta, Anudātta, Svarita and Kampita.

Varṇa 3 (वर्ण 3)—A particular type of Karṇāṭaka prabandha.

Varṇa 4 (वर्ण 4)—Syllables of vādya (instrument) or nartana (dance).

Varṇam (वर्णम्)—Part of acting with gesture of 'Bharta-nāṭyam' dance style. A particular style of song of Karṇāṭaka paddhati.

Varṇa-gaṇa (वर्ण-गण)—[See : Gaṇa]

Varṇa-sādhāraṇa (वर्ण-साधारण)—When one varṇa is present in two or more 'jātis' [See : Varṇa, Jāti]

Varṇanā (वर्णना)—To do vistāra/ expand/ describe.

Varnāṭa (वर्णाट)—Singer.

Varṇātirikta (वर्णातिरिक्त)—A variety of alaṅkāra (ornamentation). [See : Śuddhā-laṅkāra]

Varṇābhinna (वर्णाभिन्न)— Name of particular tāla.

Varṇālaṅkāra (वर्णालङ्कार)—[See : Alaṅkāra]

Varṇya (वर्ण्य)—Nāyaka.

Varṣini (वर्षिनी)—Name of a particular rāga.

Varṣī-mallāra (वर्षि-मल्लार)—Name of a particular rāga.

Varhi (वर्हि)—[See : Tāna]

Bal (बल)—Corruption of Sanskrit word 'bali'. Moving in circuits of three svaras. Quality for utterance of svara feebly or with force. Volume of the svara; Volume; force of Svara. Abilitiy to beautify.

Bal-Pĕc (बल-पँच)— Tānas with complicated āvartana (circuits). To form tānas with the help of two or three types of āvartanas.

Bal-bhit (बलभित्)—[See : Tāna]

Balāñcitā (बलाञ्चिता)—Rāma-vīṇā.

Balāti (बलाति)—Name of a particular rāga.

Bali (बलि)— [See : Gamaka]

Ballakī (बल्लकी)—A particular type of vīṇā.

Baśīkaraṇa (बशीकरण)—Auḍuva śuddha-tāna (pentatonic note arrangement) [See : Tāna]

Basanta (बसन्त)—Name of a particular rāga. Name of a particular tāla.

Basanta-yukta rāga-nāma (बसन्तयुक्त राग-नाम)—Name of rāgas with prefix Basanta—Basanta-kumārī, Basanta-kedāra, Basanta-candrikā, Basanta-kalī, Basanta-nārāyaṇī, Basanta-pañcama, Basanta-barāḍī, Basanta-bahār, Basanta-vijay, Basanta-belāvala, Basanta-bhairava, Basanta-bhairavī, Basanta-mukhārī, Basanta-līlā, etc..

Basantī (बसन्ती)—Name of a particular rāga.

Basantī-yukta rāga-nāma (बसन्ती युक्त राग-नाम)—Names of rāgas with prefix Basantī—Basantī-kānarā, Basantī-hiṇḍola, etc.

Vastu (वस्तु)—An ancient variety of 'prabandha' (classical composition). Ancient gīta-prabandha consisting of three dhātus (stanzas) and five aṅgas. Tuk or caraṇa of Gāndharva gīta. [See : prabandha, aṅga]

Vastran (वस्त्रन्)— Kāṣṭha-taraṅga instrument of Mayamar (Burma).

Vahani (वहनी)—A variety of sthāya. [See : Sthāya]

Bahādurī (बहादुरी)—Name of a particular rāga.

Bahādurī ṭoḍi (बहादुरी टोड़ी)—Name of a particular rāga.

Bahār, Bāhār (बहार, बाहार)—Name of a particualr rāga.

Bahār-kānarā (बहार-कानरा)—Name of a particular rāga.

Bahirgīta (बहिर्गीत)—The first nine performances applied in Pūrvaraṅga of ancient nāṭya (drama). [See: Pūrvaraṅga]

Placement of singers and players and their rehearsal as per direction, behind the screen before the commencement of the drama performance.

Bahirdvārik-yantra (बहिर्द्वारिक-यन्त्र)— Ḍhāk, ḍhol, etc. ānaddha vādyas (membranophones) used in processions etc.. [See : Vādya]

Bahil (बहिल)— To bring in novelty in rāga by acts of fast tempo.

Bhahumil (बहुमिल)— Harmony.

Bahu souvarṇa (बहुसौवर्ण)— A particular type of Ṣāḍava śuddha tāna consisting of 6 svaras. [See : Tāna]

Bahutva (बहुत्व)—The svaras that are much applied or applied repeatedly in rāga. These are of two types, e.g.— Alaṅghana and Abhyāsa. [See : Alaṅghana, Abhyāsa]

Bahu-prayoga (बहु-प्रयोग)—Name of a particular rāga.

Bahula-prayoga (बहुल-प्रयोग)—A svara applied repeatedly in a rāga.

Bahula-bhairava (बहुल-भैरव)— Name of a particular rāga.

Bahulī (बहुली)— Name of a particular rāga.

Bahulī-gurjarī (बहुली-गुर्जरी)— Name of a particular rāga.

Bahelavā, Bahelāo (बहेलवा बहेलाओ)— Slow or dhimā vistāra (expansion) with the help of single or joined orderly arangement of svaras, which is applied in Khayāl singing.

Vaṁśa (वंश)—Vaṁśī (flute). A particular type of wind instrument.

Vaṁśa-gati (वंशगति)— Method or skill in playing flute. This is of five types, e.g.— 1. Kampita, 2. Balita, 3. Mukta, 4. Ardhamukta, 5. Nipīḍita.

Vaṁśī (वंशी)— A particular type of wind instrument.

Bāi, Bāī (बाइ, बाई)— Professional songstress or dancing girl.

Bāin (बाइन)— Instrument player.

Bāul (बाउल)— Later version of Sahajiyā sect. A sect following more modern views than Nātha community's, which preach through the medium of songs, the philosophical idiology of dehatatva (physiology). A particular branch of Vaiṣṇava sect.

The word also means' Bāora', pāgal (mad).

Bāul gāna (बाउल गान)— Songs of the Bāul sect. [See : Bāul]

Vāk (वाक्)— Word, Pada. A particular state of nāda (sound).

Vāk-prakṛti (वाक् प्रकृति)— Four kinds of vāk, e.g.—1. Parā, 2. Paśyantī, 3. Madhyamā, 4. Baikharī.

Bākura (बाकुर्)— A particular type of Vedic instrument.

Bākhrej (बाखरेज)— Name of a particular rāga.

Vāga (वाग)— Gamaka.

Vāgīśvarī, Bāgeśrī (वागीश्वरी बागेश्री)— Name of a particular rāga.

Vāgīśvarī-yukta rāga-nāma (वागी श्वरीयुक्त राग नाम)— Names of rāgas with prefix Vāgīśvarī —Vāgīśvarī-kānarā, Vāgīśvarī-koś, Vāgīśvarī- bahār, etc..

Vāggeyakāra (वाग्गेयकार)— One who is a singer and a poet at the sametime; equally competent in composing words and tune in a song.

Vāggeyakāra-guṇa (वागेयकार-गुण)— Good qualities of a Vāggeyakāra, e.g.— (1) Śabdānuśāsana jñāna—(one who has the knowledge of discipline of words); (2) Abhidhāna-pravīṇatā (knowledge of dictionery); (3) Chandoprabheda veditva (knowledge of different chandas); (4) Alaṅkāra kuśalatā—(expertise in use of

alaṅkāra); (5) Turya tritaya cāturya (clever in trumpet type of instruments); (6) Hṛdya Śārīra-sālitā (pleasant physiology) (7) Layatāla- kalā jñāna (knowledge of tāla- kāla-laya); (8) Kāku-viveka (consciousness about kāku); (9) Rasa-bhāva-parijñāna (Knowledge of rasa-bhāva); (10) Deśa-kāla parijñāna (knowledge about place and time); (11) Aśeṣa bhāṣā-vijñāna (knowledge of many languages); (12) Kalā Śāstra-kuśalatā (Expertise in arts); (13) Prabhūṭa pratibhā-sampannatā (possess-ing plenty of talent); (14) Śrāvya-geyatā (audible singing); (15) Deśī-rāgabhijñāna (knowledge in Deśi rāgas); (16) Vākpaṭutva—(clever in speech); (17) Roṣadveṣahīnatā (lack of anger and jealousy); (18) Sārdratva (connoisseur); (19) Oucityavo-dha (sense of correctness); (20) Svādhīna racanā-kṣamatā (ability to compose independently); (21) Nava nava dhātu-nirmāṇa śakti—(ability to compose new dhātus); (22) Paracitta-parijñāna—(to sense others feeling); (23) Prabandha lakṣaṇa parijñāna (to understand characteristics of prabandha); (24) Druta gīta-nirmāṇa śakti (ability to compose song quickly); (25) Padāntara-lakṣaṇa viniściti (to be sure about characteristics of lyrical compositions and tāla divisions); (26) Tristhāna-gamaka-prouḍhatā (experienced in gamakas covering three sthānas or octaves); (27) Ālapti naipuṇya (expert in ālapti) and (28) Avadhāna (watchfulness/ carefulness)

Vāggeyakāra doṣa (वाग्गेयकार दोष)—Faults of a Vāggeyakāra, e.g. (1) Grāmyokti (rural pronuncitation); (2) Apaśabda vyāvahārah (use of bad words; (3) Aprastuta (unprepared); (4) Gamake jāḍya (dullness in gamaka); (5) Pade jāḍya (dullness in pada), (6) Prabandha- jñānā-hīnatā (no knowledge in prabandha); (7) Rāger rasānurūpatva sambandhe ajñānatā (ignorant about rasas of rāgas); (8) Rasānukula rāgavicāre abaidagdha—(inexperience in choosing rāgas of right rasa); (9) Kriyā-nirbahaṇājñatva (ignorance in proper performance); (10) Manda-śārīratā (Small in stature); (11) Māner nūnyadhikatva vicāre ajñatā ignorance in judging volume (12) Rītibhaṅga (to break systems) (13) Chāyā-paricyuti (deviation from image); (14) Gāner samayjñāna hīnatā (no sense of time for singing); (15) Aśrāvya-gāna-karma (inaudible singing); (16) Lakṣaṇa-hīna, dhātu-mātu prayoga (application of dhātu-mātu without observation).

Vāggeyakāra prakāra (वाग्गेयकारप्रकार)—There are three types of Vāggeyakāra, e.g.—

1. *Uttama vāggeyakāra*—good ones, who are fully conversant with the following subjects, e.g.—

(a) *Vyākaraṇa* (grammar), Abhidhāna (dictionary), Chanda (poetieal metre), Alaṅkāra (embellishment), Rasa (sentiment), Vibhāva-anubhāvādi (sentiment, feeling), Nānā deśīya-rītinīti o bhāṣā (customs and language of many regions), Kalāśāstra pravṛtite abhijñatā. (experience in introducing śāstras of art)

(b) *Saundaryabodha*—Sense of beauty.

(c) *Pratibhā*— talent.

(d) *Svara yojanāya vaiśiṣṭya*—variety/ speciality in composing.

(e) *Vāk paṭutva*— Expertise in talking.

(f) *Gīta-vādya-nṛtya cāturya*—expertise in singing, dancing and playing instruments.

(g) *Laya tāla-kalā-jñāna*—knowledge in laya-tāla-kāla.

(h) *Deśī-rāga jñāna*—knowledge in Deśīrāgas.

(i) *Ātmajaya*—to conquer oneself,
Ekāgratā—concentration,
Oucityabodha—consciousness for acting correctly.
Paracitta-parijñāna—sensing others' feelings.

(j) Dhātu nirmāṇa o ālaptite kuśalatā—expertise in composing dhātus and ālapti;

Druta gāna racanāy siddhahastatā—deftness in composing songs promptly; Tristhāna gamaka kṣmatā—ability to cover gamakas in three octaves.

2. *Madhayama Vāggeyakāra* (मध्यम वाग्गेयकार)—Medium vāggeyakāra–Mātu sambandhe alpa jñāna sampanna—possessing little knowledge about mātu, or Dhātu-mātu sambandhe jñān thākile-o-prabandher jñān alpa—or, though knowledgeable about dhātu-mātu, knowledge about prabandha is limited. [See : Dhātu, Mātu]

3. *Adhama Vāggeyakāra* (अधम वाग्गेयकार)—Inferior vāggeyakāra—Mātū sambandhe uttam jñān kintu dhātu jñān alpa—possessing good knowledge about mātu but knowledge of dhātu is limited. [See : Dhātu, Mātu]

Bāghbandīr gāna (बाघबन्दीर गान)—Particular type of verses of Bengali rural areas.

Vācika-abhinaya (वाचिक अभिनय)—That portion of acting, which expresses sentiments/emotions through speech or by use of proper language.

Bāj 1 (बाज 1)— Bāj is a Persian term which means 'to play'. From this, the meaning of 'bāj' has become 'method of playing'.

Though special rules are prevalent for playing ālāpa types of bāj of string and membranophone instruments practised by experts of different gharānās, (e.g. Bīnkār-bāj, Rabābī-bāj) the term 'bāj' is generally used with gat and its expansion, and thekā and its expansion through bol-bāni (syllables).

It is noticed that the term is specially applied in connection with sitār and tablā. Therefore when 'bāj' is mentioned it generally means a) bāj of sitār and b) bāj of tablā.

(a) *Sitārer-bāj* (सितारेर बाज्)— Bāj of Sitār, e.g.—

1. Amīrkhānī-bāj, 2. Firojkhānī bāj, 3. Masīdkhānī bāj, 4. Jaipurī bāj, 5. Senī bāj, 6. Razākhanī bāj and 7. Imdādkhānī bāj.

(b) *Tablār-bāj* (तबलार बाज्)— Bāj of Tablā, e.g.—

1. Delhi bāj, 2. Lucknow bāj, 3. Farukhābād bāj, 4. Banārasī bāj and 5. Pañjābī bāj.

Bāj 2 (बाज् 2)—Method of playing of insturments.

Bājkhāi (बाज खाँइ)— Imitated 'javārī-yukta' (resonant) voice of Gujarat's ruler Bājbahadur (Bāj Khān) who was a contemporary of Mughal Emperor Akbar. According to some, it is the sound which is loud, harsh and cracked [See : Javārī]

Bājnā (बाजना)—A musical instrumental piece. To play. Sound of musical instruments. Musical instruments.

Bājapeya (बाजपेय)— [See : Tāna]

Bājā (बाजा)— Musical Instruments.

Bātton (बाटन)— Button, Laṅgoṭ. The lower end of Vīṇā type of string instruments, where the strings are attached.

Bāḍhat (बाढ़त्)— [See : Baḍhat]

Bāṇa (बाण 1)— Bāṇa denotes five numbers, or No. 5.

Bāṇa 2 (बाण 2)— A Vedic vīṇā of the shape of a bow.

Bāṇa gaṇa (बाण गण)— [See : Gaṇa]

Bāṇa-cihna (बाण चिह्न)— A particular sign of Daṇḍamātrik Svaralipi (notation system) [See : Svaralipi]

Vāṇī (वाणी)— Varṇa. Words. Language. Padas or words of a song. Syllables of tāla. Vāṣkaraṇ. Vacaṣkaraṇ

Vādaka (वादक)— Player of instruments. [See : Sthāpana]

Vādaka guṇa (वादक गुण)—

(A) Qualities of Vīṇā vādaka (vīṇā players).

1. *Rāgādi tatvavit*— knowledgeable in rāgas and other theories.

2. *Gīta-vādana kovid*— Being expert in singing and playing.

3. *Suśārīra*—Having good physique.

4. *Sāvadhāna*— Careful.
5. *Jitaśrama*— Untiring.
6. *Jitendriya*—Self- restrained.
7. *Pragalbadhī*— Having no arrogance.
8. *Susthira*—Calm, firm.
9. *Nirbhaya*—Fearless.
10. *Sundara-dehī*—Having beautiful body.

(B) Qualities of vaṁśī-vādaka (flute player) :—

1. *Aṅgulī-sāraṇadakṣa*— Being expert in moving fingers.
2. *Samyaksthān-rakṣākārī*— Maintenace of the right sthānas.
3. *Rāgamādhurya-tatvajña*— knower of beauties of rāgas.
4. *Mādhurya saha vega-gamanakṣama*— Ability to move fast, maintaining sweetness.
5. *Prabandha vādanakṣama*—Ability to play prabandhas.
6. *Gāyaker prakṛṣṭa anusaraṇakārī*— Ability to follow the singer well.
7. *Gāyaker doṣacchādanakārī*—Ability to cover up faults of the singer.
8. *Apasthāne rāgābhivyañjanakārī*—To make up with rāgas at odd places.
9. *Sarva rāge dakṣa* —Being expert in all rāgas.

(C) Qualities of mṛdaṅga-vādaka :—

1. *Suspaṣṭa vādyākṣara prakāśakārī*— One who expresses the syllables clearly.
2. *Rañjaka*—colourfulness/ pleasing.
3. *Gitācchāyānusaraṇe pravīṇa*—Learned in following songs.
4. *Madhura O uddhata vādye abhijña*— Expert in playing sweetly and arrogantly.
5. *Drutahasta*—Fast with hand movements.
6. *Sāvadhāna*—Careful.
7. *Jitaśrama*— Untiring.
8. *Mukhavādya paṭu*— Expert in uttering the syllables.
9. *Raktidāyaka vādanakṣama*—Ability to play musical instruments pleasingly.
10. *Anyānya vādya vaicitrya anusaraṇe paṭu*—Expert in following specialities of other instruments.
11. *Yati-tāla-layajña*—Knowledgeable in yati-tāla-laya.
12. *Gītānugāmī*— Follower of gīta (song).

Vādaka-doṣa (वादक दोष)— Faults of players— Absence of the good qualities or doing the opposite or unnecessary things.

Vādana (वादन)— Method of playing. Act of playing. Vedic term for koṇ (plectrum), or daṇḍa (stick).

Vādītra (वादीत्र)— Vādya, musical instrument.

Vādī (वादी)— The main svara of the svaragrāma. Aṁśasvara. The main svara of a rāga. The aṁśa svara which is the main helper in expressing a rāga. The svara which is used most in a rāga.

The svara consisting of prominence of a king, his qualities, and necessities.

Vādya (वाद्य)— A thing which can be played; Ātodya [See : Ātodya]. Instruments made with the application of strings, hide etc and are musical, which can be played. Instruments are of four types, e.g.—1. Tata (chordophone/string), 2. Ānaddha or avanaddha (membranophones), 3. Suṣira or Śuṣira (wind/ aerophones), 4. Ghana (idiophones).

1. Tata vādya— Instruments which are played with the help of strings. 2. Ānaddha or avanaddha-vādya— Instruments which are covered with hide and played. 3. Suṣira or śuṣira vādya— Instruments played by blowing air. 4. Ghana vādya— Instruments made of solid metal or wood.

Measurements of Vedic era— 1 Aṅguli (finger) = approx 3/4", 8 muṣṭi (fist) = 2 hasta (hand) = approx 3',1 hasta (hand)= approx 1½'.

1. **Tatavādya** (ततवाद्य)— These are of two types. e.g.— (a) The variety played with the help of nails, koṇ (plectrum) or daṇḍa (strick), javā or mizrab (plectrum), and (b) the variety played with the help of a bow.

Tata vādyas are again divided into two classes—

(1) Vedic and (2) Post-Vedic.

1. *Vedic tata- vādya*—

1. *Apāghāṭalikā*— Unknown kind of vīṇā.
2. *Alābu*—Unknown kind of vīṇā.
3. *Āghāṭī*—Vīṇā made of a kind of cane/
4. *Aiśiki*—Unknown kind of vīṇa.
5. *Oudumbarī*—Vīṇā made of udumbara-wood.
6. *Kapiśīrṣṭī*—Unknown kind of vīṇā.
7. *Karkarī*— A particular kind of vīṇā.
8. *Kāṇḍa vīṇā*—Vīṇā having a daṇḍa (fingerboard), made of cane.
9. *Kātyāyaṇī* — Śatatantrī vīṇā.
10. *Kāśyapī*— Kacchapī vīṇā.
11. *Kṣoṇa, Kṣouṇī*—Unknown kind of vīṇā.
12. *Godhā*— Vīṇā whose upper part of the tablī or tumbā (drum) is covered with the hide of godhā or iguana.
13. *Tāmbala*—Unknown variety.
14. *Piṅga*— Vīṇā played with a bow.
15. *Picchorā, Piccholā*— Instrument played with koṇ (plectrum).
16. *Piśīla*— Unknown variety.
17. *Vakrā*— Vīṇā played with a bow.
18. *Vāṇā*— Śatatantrī vīṇā.
19. *Mahāvīṇā*— Unknown variety.

2. *Post-Vedic tata vādya*—

1. *Alāvanī*—Unknown variety of vīṇā.
2. *Ālāpinī*— A particular ancient vīṇā which has a daṇḍa (fingerboard) which is 10 muṣṭi, (about 3¾') long, fretless and with strings made of lambs' intestine.
3. *Unnatā*—Unknown variety of vīṇā.
4. *Eka-tantrī*— Eka-tārā (with one string). It consisted of a drum made from bottlegourd shell, to which a bamboo daṇḍa (rod) was attached and only one peg was attached in the upperpart of the daṇḍa.

It had one string which was made of steel.

5. *Kaccapī*—[other name is 'Rūpavatī'] The head was 18 aṅgulī (fingers) long and 14½ angulī broad. The back tapered down gradually from a raised state; daṇḍa (finger board) was 13 fingers long; the tail was 6 fingers long. It had five strings, out of which at least 3 were made of goats' intestine. Tablī, the open top of the drum was covered with hide. [1 aṅgulī (finger) = approximately ¾"]

6. *Kapilās, Kavilāsikā, Kapilāsikā*—[Kailāsa, Ādyā]

A particular vīṇā of Ekatantrī type, whose daṇḍa was about 10 angulīs long and made of bamboo; a tumbā (drum) (made of gourd shell) used to be attached with it. Jivā [thread for (resonace) jowārī] was applied in this. The string was made of steel.

7. *Kātyāyaṇī vīṇā*— Śatatantrī vīṇā. Svaramaṇḍala.

[It is worth knowing, that, Śatatantrī did not mean a viṇa having 100 separate strings. Actually, there used to be three strings, two strings of which had 33 strands each and one string had 34 strands, that is 33+33+34=100 strands. Thus, a vīṇā consisting of Śatatantrī (Śata = hundred, tantrī = string and gāci : = strand) had three strings arranged in this manner.]

8. *Kiṇṇarī* — This ancient vīṇā was of two types. e.g.— (a) Bṛhat-kiṇṇarī and (b) Laghu-kiṇṇarī. There were three tumbās (gourd shell) and the vīṇā was made of bamboo or wood, with three strings and 12 frets.
9. *Kukkurī*— Unknown variety of vīṇā.
10. *Kubjikā*— Unknown variety of vīṇā.
11. *Kurmā, Kurmī*— Similar to Kacchapī vīṇā.
12. *Ghoṇa*— Unknown variety of vīṇā.
13. *Ghoṣāvatī*— Unknown variety of vīṇā.
14. *Citrā*— Saptatantrī vīṇā (Seven-stringed) played with nails.
15. *Cautārā*— Vīṇā, consisting of four strings.
16. *Jayā*— Unknown variety of vīṇā.
17. *Jyeṣṭhā*— Unknown variety of vīṇā.
18. *Ṭhaṁsarī*— Unknown variety of vīṇā.
19. *Tantrī*— Unknown variety of vīṇā.

20. *Tumburī, Tumbarī*— Vīṇā consisting of two tumbās (gourd), 8 muṣṭi (=2 hastas =3 ft.) long daṇḍa (finger board), strings made of silk or goats' intestine. Number of strings =3.
21. *Tumbī Vīṇā*— Unknown variety of vīṇā.
22. *Tritantrī*— Vīṇā consisting of three steel strings.
23. *Trisvarī*— Unknown variety of vīṇā.
24. *Dhusarī*— Unknown variety of vīṇā.
25. *Nakula*— Unknown variety of vīṇā.
26. *Nakulauṣṭhī*— Unknown variety of vīṇā.
27. *Nibaddha*— Unknown variety of vīṇā.
28. *Parivādinī*— Vīṇā consisting of 7 steel strings. Shape is like Vipañcī vīṇā.
29. *Pinākī*— A vīṇā with one string, made from goats' intestine and played with bow. The length of its daṇḍa (finger board) is 1 hasta (1½').
30. *Puṣkala*— Unknown variety of vīṇā.
31. *Vallakī*— Unknown variety of vīṇā, consisting of 6 strings.
32. *Bahantī*— An unknown type of vīṇā.
33. *Vipañcī*— Played with Koṇ (plectrum), consistinjg of 9 strings and it resembled the shape of Rudravīṇā.
34. *Vīṇā*— An unknown type of vīṇā.
35. *Vaiṣṇavī*— An unknown type of vīṇā.
36. *Brahmavīṇā, Brāhmī*— An unknown type of vīṇā which consisted of 24 strings.
37. *Mattakokilā*— A type of svaraman-ḍala.
38. *Madhusyandī, Madhusravā*— An unknown type of vīṇā.
39. *Mahatī*— Vīṇā made of bamboo, which consisted of two tumbās (drums), 19 to 22 frets, 4 main strings with three sympathetic strings.
40. *Mahāvīṇā*— Vīṇā, consisting of 21 strings.
41. *Yantra*— Vīṇā made of hollowed wood, measuring about 2 hastas (approximately 3'), with 2 tumbās, five strings and 16 frets.
42. *Rāvaṇī, Rāvaṇahastā*—A particular instrument played with a bow (dhanuyantra)
43. *Rudra vīṇā, Roudrī* — Vīṇā consisting of two tumbas (drums), wooden daṇḍa (fingerboard) measuring 11½ muṣṭi long, main-string, side-strings, two śruti-strings and 18 frets. Jīva (silken thread for resonacne) was used with this.
44. *Śatatantrī*— A particular svaramaṇḍala type of instrument. [See : Footnote of Kātyāyaṇī vīṇā]
45. *Śākani*— Unknown type of vīṇā.
46. *Śruti vīṇā*—Unknown type of vīṇā.
47. *Sarasvatī vīṇā, Sārasvatī*— Vīṇā shaped like Mahatī.
48. *Sāraṅgī*— A dhanu-yantra (played with bow) made out of a block of wood, fretless, with tumbā (drum) covered with hide, and with three strings made from goats' intestine. Its length was about 1½ hasta.
49. *Sourandhrī*— Unknown type of vīṇā.
50. *Svaramaṇḍala*— An instrument, about 1½ hasta long, consisting of many strings laid lengthwise on a wooden box. It is played with finger or mizrāb (plectrum).
51. Unknown variety of vīṇā.

(3) *Madhya (medieval), Ādhunika (modern) and Ati- ādhunika (very modern) yugīya (era) tatavādya*— String instruments of medieval, modern and very modern era—

1. *Alābu sāraṅgī*— A type of Sāraṅgī which has a bottle gourd tumba (drum).
2. *Ānandalaharī*— Gābgubāgub. Khamru. Its tumbā (drum) is hide covered and attached to that is a string of steel, which is played only with a javā (plectrum) or a piece of coconut shell. A piece of wood is attached to the open end of the string.
3. *Ektārā*— One stringed. Eka tantrī. An instrument made of a wooden or hide covered tumbā and attached with a fretess daṇḍa, above which only one string passes over a bridge and is wound with a peg at the top. It is played with the finger.
4. *Esraj*— Esrār vādya. Made out of one

piece of wood. Top of the drum is covered with hide and the daṇḍa (finger board) has frets. It is played with a bow.

5. *Kānun*— A small sized Svaramaṇḍala with 21 strings.

6. *Kinnarī*— A Vīṇā with 12 frets. It has 3 tumbās (drums).

7. *Keḍḍā*— Kāṇḍa vīṇā.

8. *Koyelā* — A variety of Esrāj, invented by Sureshchandra Chakravarty. It produces sharp sound of tāra sthāna (higher octave).

9. *Khasak*— Ānanda laharī.

10. *Gopīyantra, Gopicānd*— An instrument made of split bamboo and bottle-gourd shell, covered with hide. It has one string for playing. The string is played by finger, and by pressing against the split bamboos, miḍ kind of alaṅkāra is produced.

11. *Candra Sāraṁ*—A kind of sārindā vādya innovated by ustad Alauddin Khan.

12. *Cikārā*— A kind of sāraṅgī, in the shape of portmanteau and attached with a tumbā (drum).

13. *Cautārā*— A folk instrument consisting of four strings and is used as ektārā.

14. *Tāus*— A version of Esrāj, in which a face of peacock made of wood, is attached with the tumbā (drum).

15. *Tānpūrā*— Distorted pronunciation of Arabic 'Tanbūrah' or 'Tumbarī'. It is about 2½ hasta long, with 4 strings [in modern days, some people use six strings also], its tumbā (drum) is made from bottle gourd, and is attached with a fretless fingerboard. It belongs to the class of 'avaghoṣa' (drone), which is played by the finger. Tune of a song or gat connot be played on it. Tanbur is an Arabic vīṇā, which has frets and is played by both hands. [Tumbarī has been already discussed].

16. *Tār-sānāi*— It is a kind of Esraj, which emanates loud sound, due to attachment of sound box of a gramophone. The inventor of Tār-sānāi was Nagen Maṇḍal.

17. *Dilrubā*— Ancient version of Esrāj, in which the tumbā (drum) is like that of Sāraṅgī and many tarab (sympathetic) strings are attached on the daṇḍa (finger board).

18. *Dotārā*— Ektārā type of instrument with two strings. [some people call 'Svarāj as 'Dotārā].

19. *Nabdin*— Improved version of 'Tāntonā'. Gopīyantra.

20. *Penā*—A Maṇipurī instrument resembling Ektārā played by a bow. Another name of Piṇākī.

21. *Vicitra vīṇā*— It consists of two tumbās (drums), a fretless wooden daṇḍa (finger board), and is played with an egg-shaped crystal piece.

22. *Bīṇ* — Vīṇā, prevalent in North India. It is a vīṇā consisting of two tumbās (drums) and a bamboo daṇḍa (finger board) which is 2 hasta long. It has 22 frets, 4 main strings and 3 Cikārī strings. The main strings are tuned on M, S, P and G, in this order. Bīṇ is played with the nails or mizrāb.

23. *Brahmabīṇ*— An instrument built over a wooden portmanteau which is 3½' long, 6" broad, 9" high, on which 4 strings are placed and tuned like tānpurā. It has an extra side-string tuned on 'S' of tāra-saptaka (higher octave). It is a new version of tānpurā.

24. *Brahma vīṇā*— Another name of 'Ektārā.

25. *Bhramarī*— A small sized Sitār invented by Sureshchandra Chakravarty and named by Kaji Nazrul Islam.

26. *Mandra-bāhār*—Invented by Saṅgīta-śāstrī Sureshchandra Chakravarty, a type of Esrāj which is useful to express svaras of mandra sthāna (lower octave).

27. *Māyurī*— Other name of Tāus.

28. *Raṅ-sānāi*—Sāraṅgī instrument, attached with a sound box of gramophone.

29. *Rabāb*—An instrument made out of a wooden block, whose tumbā (drum) is

covered with hide, and has six gut strings. It is played with 'koṇ' or jawā/javā (plectrum) and śalka or nails. The strings of Rabāb are tuned according to the following manner Ṣ G P Ṣ Ri P.

30. *Santur* — Svara maṇḍala. Śatatantrī vīṇā prevalent in Kashmir region. [It is worth mentioning that there is a vast difference between Vedic Śatatantrī vīṇā and above mentioned regional Śatatantrī vīṇā. [See : Svara-maṇḍala].

31. *Sarasvatī*— [mentioned earlier]

32. *Sarod*— Smaller sized rabāb, consisting of cikārī strings and other strings made of metal and its daṇḍa (finger board) is covered with metal sheet.

33. *Sāraṅgī*— [mentioned earlier].

34. *Sarābat, Sāradā*— A variety of Sāraṅgī played with 'javā' (plectrum).

35. *Sārindā* — It looks, like Sāraṅgī, daṇḍa (finger board) is like violin and tumbā (drum) is like Esrāj. The outer niche of the tumbā is more prominent and there is no hide cover on upper portion.

36. *Sitār*— Satār, Setār. An instrument that looks like tānpurā and consists of seven strings and 16 to 19 frets. It is played by mizrāb. Out of the 7 strings 4 are main and 3 are not, out of which 2 are cikārī strings. The strings are tuned from the outer side in the following sequence — M S P Ṣ P S Ś. Sitār is of two types, (1) Sur-sitār, which has a roundish tumbā (drum) and (2) Kechuā sitār, which has a flattish tumbā. Apart from these two there is another sitār called 'tarabdār' with a few tarab (sympathetic) strings attached.

37. *Sur-āynā*—Vīṇā instrument devised by Pramathanāth Bandopadhyāy.

38. *Sur-cain* — Vīṇā instrument devised by Husain Khān.

39. *Surbāhār, Surbahār*— A variety of large sized tarabdār sitār attached with comparatively thicker strings. Inventer is Ghulam Muhammad Khān.

40. *Surśṛṅgār, Sursiṅgār*— A version of Rabāb, having the top part of its daṇḍa (finger board) covered with metal-sheet and tumbā (drum) covered with wooden covering. Its strings are metallic and it has three extra cikārī strings.

41. *Sursāgar*— A variety of sāraṅgī invented by Mumman Khān.

42. *Sursoṭā*— A version of tānpurā, having the daṇḍa (finger board) made of bamboo and the tumbā (drum) shaped like a box.

43. *Svaramaṇḍal*— This instrument is of three varieties, e.g.— (a) Kātyāyaṇī, (b) Kānun; and (c) Santur. 4 strings are main in Santur while the rest 96 strings are tuned to express 12 svaras.

44. *Svarāj*— Small version of sarod. It has 4 strings. Some people call it dotārā.

Dakṣin-Bhāratīya tata-vādya— String instruments of South India—

1. *Goṭṭu vādyam*— Fretless vīṇā played with wooden stick.

2. *Dheṅkā*—A variety of Kiṇṇarī Vīṇā, which has two tumbās (drums) made of coconut shell and frets made of cowrie.

3. *Tuntinā, Tāntonā*— A variety of 'Ekatantrī'. [See : Ekatantrī]

4. *Nanduni*— An instrument consisting of three strings, seven frets and played with 'koṇ' (plectrum).

5. *Bālakokilā*—A vīṇā resembling "mahā-nāṭaka".

6. *Bālasarasvatī*— A vīṇā resembling 'māyurī'.

7. *Mahānāṭaka vīṇā*— Goṭṭuvādyam. [See : Goṭṭuvādyam]

8. *Yāj*— An ancient Tamilian 'harp' type of vīṇā consisting of many strings.

9. *Yāl*— Ancient Tamilian vīṇā.

10. *Sarasvatī vīṇā* — Vīṇā consisting of 24 frets, two tumbās (drums), and made of wood. The lower tumbā is made of wood and has a covering (tablī).

2. **Ānaddha vādya :** (membranophone) (drum type of instruments)

(A) *Vedic ānaddha vādya*—

1. *Ādambar, Āḍambar*— Unknown kind of 'Paṭaha' vādya.
2. *Gargara*— Unknown kind of ānaddha-vādya.
3. *Dundubhī*— 'Bherī'. [See : (B) Vedapascāt ānaddha vādya No. 26]
4. *Banaspati*—The instrument which is made by digging a hole at the root of the tree and cover it with a piece of hide.
5. *Bhumī-dundubhī*—The instrument which is made by digging a hole on the earth and cover it with a piece of hide.

(B) *Vedapascāt ānaddha vādya* (post Vedic ānaddha vādya)

1. *Aṅkya*— Mṛdaṅga class of vādya.
2. *Ānaka*— Dundubhī class of vādya. [See : Dundubhī]
3. *Āliṅgya*—Barley shaped Mṛdaṅga. [See : Mṛdaṅga]
4. *Upāṅga*—Unknown type of ānaddha vādya.
5. *Ūrdvaka*— A particular type of Mṛdaṅga. [See : Mṛdaṅga]
6. *Karaṅga* — Unknown type of ānaddha vādya (membranophone).
7. *Karaṭā*— A variety of Dundubhī. [See : Dundubhī]
8. *Kuḍukkā, Kuḍubā* —Huḍukkā class of instrument.
9. *Khañjarī*— Round shaped wooden piece, with one side covered with hide.
10. *Gopucchā*—A particular variety of mṛdaṅga.
11. *Ghaṭa*— Earthen pot covered with hide.
12. *Ghaḍas*— A variety of Huḍukkā.
13. *Jhallarī*— Jharjhar, Kāḍā.
14. *Ṭamkī*— Tumbakī.
15. *Ṭaṭṭarī*— A type of Paṭaha.
16. *Dakkā, Daṅkā*— A type of Ḍhāk.
17. *Ḍamaru*— A small sized leather covered instrument which is compressed in the center and whose two sides are broad.
18. *Ḍiṇḍim*— A type of Ḍhol.
19. *Ḍhakka*— Ḍhāk.
20. *Ḍhabas*— Ḍhakka class of ānddha vādya.
21. *Tumbakī*— Small sized version of Dāmāmā.
22. *Turya*— Turī.
23. *Trivalī*— Nakārā class of vādya.
24. *Daṇḍa-ḍhakkā*— Dāmāmā .
25. *Dardar, Dardur*— Mṛdaṅga type of vādya.
26. *Dundubhī* — An instrument made of wooden shell, covered inside with bell-metal, and having the face covered with hide and played with a stick made of hide.
27. *Deva-dundubhī*— A variety of Dundubhī.
28. *Nihsāṇa*— A type of Dāmāmā, which is played with rope made of hide.
29. *Paṭaha*— An instrument, with a broad centre and two faces, the right face being 11½ aṅgulī long and left face 10½ aṅgulī long. These two hide-covered faces used to be played with hand and stick. Mārga-paṭaha was large in size. Deśī-paṭaha was small and it was played by hand.
30. *Paṇava*— Mṛdaṅga type of vādya.
31. *Puṣkara*— Mṛdaṅga type of vādya.
32. *Bherī*— An instrument made of copper, which is 1½ hasta long, has two faces, each 1 hasta in diametre and covered with hide. Its right face is played with stick while left face is played with hand.
33. *Maṇḍidakkā, Maḍḍuka*— Ḍhakkā, 16 aṅgulī long and face about 8 aṅgulī across. (Face, covered with hide). Maṇḍidhakkā was used as an accompaniment with ancient Caryā-gāna.
34. *Mardala*— Dhol (drum) type of vādya. A variety of Mṛdaṅga.
35. *Muraja*— A particular Mṛdaṅga with its face upward.
36. *Mṛdaṅga*—An ānaddha vādya made out of 1½ hasta long barley shaped wooden piece. Its right face was 11½ aṅgulī and left face 12 aṅgulī. Hide-covered, these two faces were kept taut with hide strings and pellets or balls. In

Mṛdaṅga the left face was applied with 'Kharlī', (a special paste) as required. On the right face very little 'Kharli' was applied.

37. *Ruñjā*—A Dundubhī class of instrument.

38. *Huḍukā*—A Ḍamaru class of instrument. Āvāj.

(C) *Madhyayuga and Ādhunik kāler Ānaddha vādya*—

Ānaddha vādyas of medieval and modern era—

1. *Koyrā, Kāḍā*— One of the Nahabat pair of instrument. Shaped like a small Dhāk, on one side of which, guts are attached on the hide surface.

2. *Khañjanī*— According to one opinion, its other name is Khañjarī.

3. *Khañjarī*— [Mentioned earlier]

4. *Khol*—The main ānaddha vādya accompanying Kīrtana type of songs, is shaped like myrobalan and made of earth. It is a variety of Mṛdaṅga. It is about 2 hasta long, and its right face is 6 aṅgulī. Both the faces are applied with 'Kharli' (Gāb, a special paste). It does not have any pellets or balls with its strings. It is known as Śrīkhol to the musicians of Vaiṣṇava sect.

5. *Khordak*—Small sized nakārā to accompany Sānāi/ Sehnāi.

6. *Guru-mardala*— Diṇḍim.

7. *Jagajhampa*—Raṇa vādya. Instrument used during battles.

8. *Jayadhāk*—Jayaḍhakkā. It is a type of Ḍhāk, which is comparatively not so long.

9. *Joḍghāi*—Joḍā. To attach one Ḍhol with another Dhol. Both are played together with stick and hand.

10. *Ṭikārā*—An accompaniment of Sānāi (Sehnāi) in Nahabatkhānā.

11. *Ḍaggā*— Ḍugī. Bāyā, (the left side drum of Tablā).

12. *Daṅkā*— A type of Jayaḍhāk. A large instrument made of metal.

13. *Ḍaf, Ḍampha*— A version of Khañjarī.

14. *Ḍamaru*— [Mentioned earlier]

15. *Ḍāinā*— The main part of Tablā played by right hand.

16. *Ḍimḍimā*— Diṇḍim. A slim Ḍhol. This instrument is found in festivals of Lord Jagannātha in Puri. It is played with stick and hand.

17. *Ḍugḍugi*—Ḍamaru.

18. *Ḍugī*— Bāyā. [See : Daggā, Tablā]

19. *Ḍhāk*— An instrument to play tāla. It is large in shape, made of wood and covered with hide. Ḍhakkā.

20. *Ḍheṭrā*—Dherā. A type of Ḍhol, used for announcements.

21. *Ḍhol*— A type of Ḍhāk, small in size, both the faces of which are played with hand and stick.

22. *Ḍholak*— Longer than Ḍhol, but slim. It is played with hand.

23. *Tablā*— An instrument with two parts, both having their faces upward.

Dāhinā or right part is made of wood, 15 to 18 aṅgulī high. It has no fixed measurement for the face. Generally it is 7 to 9 aṅgulī. Hide-covers are like those for Mṛdaṅga's. To keep the Dāhina in place, a biḍā (roll of straw or cloth) is placed underneath.

The bāyā is made of clay or metal. Height is generally 16 aṅgulī and face is also of the same measurement. Cotton string or hide-string is used but no pellets are used. The face cover etc. are like that of the dāhinā. On one side of the face covering of hide, 'Kharlī', paste is applied.

24. *Turī*— Turya. Bherī class of instrument.

25. *Dagara*— Daḍmasā. Daṇḍa-ḍhakkā. Damāmā. Drakaṭa. Dragaḍa. It is large, and shaped like part of coconut. Its face is covered with hide and is played by two sticks.

26. *Nakārā*—The other part of Kāḍā instrument.

27. *Pakhāuj*— Pakhāvaj, Pākhoāj. A version of Mṛdaṅga, in which 'Kharlī'

paste is applied on the right face and wheat flour dough is applied on the left face while playing.

28. *Paṭaha*— It is a 'mārga' and 'deśī' ānaddha vādya (membranophone) of ḍholak class. The other name of deśī-paṭaha is 'Aḍḍāvāj'.

29. *Paṭṭāuj*— Name of Paṭaha during Medieval era. Mṛdaṅga type of vādya of Medieval era.

30. *Paḍā*— Paṭaha vādya.

31. *Vijay-mardala*— Jayaḍhāk vādya.

32. *Vīrkālī*— A variety of Ḍhāk.

33. *Bherī* — [Mentioned earlier]

34. *Mahānāgaḍā*—Very big Ḍhāk type of vādya.

35. *Mādal*— An instrument of the Santhals. Mardala. A type of Ḍhol which has one side slightly narrow.

36. *Moḍā*— Maḍḍu. Maḍḍuka. Maṇḍi-ḍakkā.

37. *Halkā*— Huḍukkā.

(D) *Karṇāṭaka Ānaddhavādya* (membr-anophones)

1. *Uḍukku*—A type of Ḍamaru.

2. *Uḍupe*—A type of Ḍholak.

3. *Eḍak*—A type of Ḍholak.

4. *Ghaṭam*—A vādya made of earthen pot.

5. *Candramaṇḍalam*—A Tikārā type of vādya.

6. *Tapaṭṭāi*— A type of Khañjarī.

7. *Damāram*—A type of Nakārā.

8. *Pañcamukha-Vādyam*—Muraj type of vādya with five faces.

9. *Pambāi*— Joḍghāi type of instrument.

3. **Suṣira-vadya** (wind instruments/ aerophones).

(A) *Vedic suṣira-vādya*—

1. *Āghāṭa, Āghāṭi*—A type of flute (Baṁśī). [Accroding to Mr. Popley]

2. *Ālāpik Vaṁśa*—A type of flute (Baṁśī).

3. *Tūṇava*—A type of wooden flute (Baṁśī).

4. *Bākur*—A type of veṇu.

(B) *Veda-Paścāt Suṣira Vādya*—Post Vedic Suṣira-vādya.

1. *Kambu*—Śaṅkha (conch shell) type of instrument.

2. *Kāhalā*—An instrument, which is made of metal, 3 hasta in size, and the face is like dhuturā flower (the flower of thorn apple).

3. *Cukkā*—A vādya twice the size of Tuṇḍakinī.

4. *Tuṇḍakinī*— 'Turuturī'. 'Turuturu'. Turturī. Tittirī. A small version of 'Kāhalā', about 2 hasta in measurement.

5. *Tubḍī*— [See: Tubḍī]

6. *Pāb*—9 aṅgulīs in measurement, made of bamboo. ,

7. *Pābikā*—12 aṅgulīs in measurement, made of bamboo and consisting of 5 holes for svaras.

8. *Vaṁśa*—An instrument, made of bamboo, which consists of two faces. The hole to blow is on the side and there are 8 holes for svaras.

9. *Biṣāṇa*—Horn type of instrument. Śiṅa (Siṅgā).

10. *Madhukarī*—Mahurī, Muharī. Made of horn or wood, consists of 7 holes, the mouth-hole is shaped like tubḍī (rocket) or a kind of pulse-seed and is played by placing a pipe of a tall type of grass (kāś) at the tip of the hole. A copper pipe is placed between the hole for blowing and holes for svaras and a round shaped piece or a pearl-oyster is placed in front of it.

11. *Muralī*— A type of Veṇu, measuring two hastas and consisting of four holes for svaras.

12. *Śaṅkha*— Made of conch shell.

13. *Śṛṅga*— Instrument made of buffalo's horn. Shaped like 'dhuturā' (the flower of thorn-apple). It measures eight aṅgulīs.

(C) *Madhya o Ādhunik', yugīya Suṣira-vādya*— Suṣiravādyas (aerophones) of Medieval and modern eras—

1. *Upāṅga*— Madhukarī or Sehnāi type of instrument.

2. *Turī*— Tuṇḍakinī

3. *Naltaraṅg*— Tubḍī type of instrument, consisting of 19 pipes.
4. *Nasbug*— Indian version of 'Bag-pipe'.
5. *Nyāstaraṅg*— A Kāhalā type of instrument which brings out the svara-saptaka (heptad) through regulated breathing. The vādya looks like a pair of Sehnāi.
6. *Puṅgī, Puñjī*— Tubḍi instrument.
7. *Baṁśī*—Bāśī. Baṁśī. General name for wind instruments made of bamboo. Now-a-days this is made of metal also.
8. *Ṭipārā bāśī*— [See : Tipārā]
9. *Laya-baṁśī*— In this type of baṁśī, the hole through which blowing is done, is situated at the top and is slightly curved.
10. *Saral baṁśī*—Blowing is done from the hole at the upper end. An extraneous piece is added to this hole and made into the shape of a pen. There are seven holes for svaras in this vādya.
11. *Beṇu*—Consisting of six holes in the fornt and one at the rear for svaras, and made of bamboo pieces, this instrument is simple and long.
12. *Bhurī*—Bhuḍī. Bherī. Bhaḍaṅga. Bhuraṅga. Bhurūṅga. This instrument looks like a telescope, in which a few pipes made of metal are hung in clusters. These are taken out while playing.
13. *Mahurī*— Similar to Madhukarī type of vādya.
14. *Rauśan-caukī*—An instrument, which is 1 hasta long, resembling the flower of thorn-apple, the upper part of which is made of wood while the lower part is of brass.
15. *Śiṅā (siṅgā) Śṛṅga*—Made of baffalo-horn. Made of metal in the shape of a horn. Its varieties—
(a) Raṇa Śṛṅga—A large sized horn, made of brass or copper.
(b) Rāma Śṛṅga—A horn having a large diametre and deep sound.
16. *Sānāi (Sehnāi)*— Śehnāi. Syāhī-nāi. Sāni. Surṇā. A variety of Madhukarī. It looks like Rauśan- caukī but it is made of black coloured wood. In this, instead of one, two grass pipes or reeds are attached.

(D) *Karṇāṭaka Suṣira vādya*— (aerophone instruments)
1. *Kurṇā*— Kāhalā type of vādya.
2. *Nāgasvaram*— Śehnāi type of vādya. It is 1¼ hasta long and has 12 holes for svaras. A large sized Nāgasvaram is called Vārī and the small sized instrument is called timiri. Its accompanying wind instrument or 'Pŏ' is called Ottu.
3. *Māṇḍaḍī*— 'Tubḍī' instrument.
4. *Mukhavīṇā*— Nāgasvaram type of vādya.
5. *Śṛṅga*— [See : Śṛṅga mentioned earlier] It has a few varieties e.g.—
(a) *Ekakālam*— Bhurūṅga.
(b) *Bhurī*—Vakra (curved) type of śṛṅga (made of brass).
(c) *Śrīcūrṇam*— Made of two horns of thin brass. These are 1¼ hasta long.
(d) *Śruti-upāṅga*— Nasbug.

(4) **Ghana vādya:** (Idiophone).

(A) *Vedic vādya*—
1. *Āghāṭ*— A type of Karatāla. [According to Prof. Whitney.]

(B) *Veda-paścāt Vādya*—Post Vedic instruments—
1. *Kamrā*—Two aṅgulī broad and twelve aṅgulī long four bamboo pieces are attached with one another to make this instrument.
2. *Kāṁsya tāla*—Two bell-metal pieces measuring about 13 aṅgulī each which have the face-part measuring as mentioned above and bottom part measuring 2 aṅgulī.
3. *Kṣudra ghaṇṭikā*—Small version of Ghaṇṭā.
4. *Ghaṇṭā*—An insturment made of bell metal, with a face measureing 8 aṅgulī, in the shape of 'Kalke-phool' (a kind of yellow colourd flower) in which a small wooden piece is attached inside with which it is played. Its bottom side is about ½ to 1 aṅgulī in size.

5. *Jayaghaṇṭā*—½ aṅgulī thick instrument made of bell metal which is round in shape having two holes at two ends. A string of rope is attached into these holes. Holding the rope in left hand it is played with the right hand.

6. *Tāla*—Two round pieces of bell metal, each face measuring 2 aṅgulī, centre part 1 aṅgulī and in the lower part just adequate in size to keep a hole.

7. *Śukti-vādya*—An instrument made of bell metal and in the shape of serpent. It is played by rubbing with an iron stick.

(C) *Madhya o Ādhunik yugīya Ghana Vādya*— Idiophones of medieval and modern era—

1. *Karatāla*—Kāṁsya-vādya having two separate parts.

2. *Kāsar*— arge sized Kāśī.

3. *Kāsī*— n instrument made of bell metal, consisting of a small round plate with a raised rim.

4. *Kiṅkinī*—Instrument made of tiny bells made of brass or bell metal. Ghuṅgur.

5. *Khañjanī*—A variety of 'Mandirā'.

6. *Khaṭṭāla*—'Karatāla'. 'Cintalā'. A vādya consisting of two iron plates, each two muṣṭi (fist) long, and having a narrow tip and four corners.

7. *Khamaka*—An instrument, made of two separate semicircular pieces to which many metal discs are attached.

8. *Khartāla*—Khaṭṭāla.

9. *Ghaḍi*—Round shaped bell metal piece which is played by hitting with a mace or club.

10. *Ghaṇṭā*—Made of bell metal or some other metal, an instrument, in the shape of 'Kalke-phool' (a particular type of bell shaped flower).

11. *Ghuṅur, Ghuṅgur*—A string of tiny metalic bells, worn round the ankles for dancing purposes.

12. *Cintalā*—Large size iron Karatāla.

13. *Jaltaraṅga*—'Sapta-Sarāb'. Seven ceramic bowls containing water, which constitute the instrument, to express seven svaras.

14. *Jhājhar*—'Jhañjhā'. A plain round shaped instrument made from a lump of bell-metal.

15. *Nūpur*—A version of Kiṅkinī which is worn on the upper part of the feet.

16. *Mandirā*—A type of Karatāla in the shape of small bowls attached with two sheets.

17. Siñjinī—*Nupur.*

(D) *Karṇāṭaka Ghana vādya*— Idiophone instruments of Karṇāṭaka system—

1. *Ciplā*—Vādya made of two pieces of wood, Nupur attached to each piece.

2. *Cennal*—Kāsar type of instrument.

3. *Jalrā*— Two round pots made of brass, both of which are attached to each other by strings.

4. *Brahma tālam*—Bigger instrument than 'tāla'.

5. *Semakkalam*—A type of 'ghaḍi'-vādya.

(E) *Some more idiophone instruments aparts from the ones mentioned above*—

1. *Kāṣṭhataraṅga*—An instrument made of different wooden pieces, expressing seven svaras.

[Jaltaraṅga, and even Ciplā, the two idiophones can be included under this variety beacuse in both these two cases water and wood are the sources of producing svaras.]

(F) *Bhāratīya Saṅgīte vyāvahārya Pāścā-tya vādya*— Western instruments used in Indian music—Instruments of this type are divided into five categories in the West, e.g.—

(a) *Idiophones*— Instruments made of metal or wood, which produce sound because of striking.

(b) *Membranophones*—Avanaddha or Ānaddha vādya.

(c) *Aerophones*—Suṣira-vādya.

(d) *Chordophones*—Tatavādya. Tantrī-vādya.

(e) *Electrophones*— Instruments played by the help of electricity.

(a) ***Idiophones***—The metallic instruments or idiophones are solid, i.e. ghana vādya. Idiophones or ghana vādyas are four types, e.g.—

1. which are played by striking, e.g.— Gong, Bell,
2. which are played by shaking e.g.— rattle. maracus,
3. which are played by running the fingers, e.g.— Jews harp,
4. which are played by rubbing e.g.— Glass harmonica.

(b) ***Membranophones***—Ānaddha or Avanaddha vādya. These are generally categorised in two ways, e.g.—(1) according to shape and (2) according to material.

1. According to shape—
   (i) Tubular drum— like pipe.
   (ii) Kettle drum— Semi spherical.
   (iii) Frame drum— like Khañjarī.
2. According to material—
   (i) Body made of metal.
   (ii) Body made of wood.
   (iii) Body made of coconut shell.
   (iv) Body made of tumba (bottle gourd).

Examples of membranophones are— Bongo, kettledrum, Tambourine, Nakkārā etc.

(c) ***Aerophone***—Aerophone or suṣira-vādyas are mainly of two types, e.g.—

1. Instruments which have metal sheets or reeds which produce sound by vibrating with air, e.g.— Accordion, Harmonium.
2. Instruments which produce sound by generating vibration of metal sheets or reeds in the air by some methods. These are of three categories :—

(i) By skillful contraction of lips, air is vibrated to produce sound; e.g.— Trumpet, Horn.

(ii) By skillfully agitating the air at the narrow end of the instrument, the adjacent air inside is in turn agitated in this type of instruments; e.g.— Vaṁśī/Baṁśī, Pan-pipe, Flageolet.

(iii) By placing sheet or reed on the tip of the instrument and skillfully agitating the air around it, the inner air is agitated in this type of instruments, e.g.—clarinet (with one reed), Oboe (with 2 reeds).

(d) ***Chordophone***—Chordophone or tantrīvādya (string instrument) — mainly four types, e.g.—

1. Zither— In this, one plain piece of wood or stick type of thing is attached with string tied on two ends. It has three categories— e.g.—

(i) Board Zither, its body is broad and flat; e.g.— Harpischord, Kanoon [strings are played by moving fingers.]
Dulcimer, Pianoforte [strings are played by striking with hammer]
Clavichord [strings are played by touching with a brass plectrum].

(ii) 'Stick Zither', the body is like a fat stick' e.g.— Vīṇā.

(iii) 'Long Zither'—Its body is like a long board but slightly curved; e.g—Koto.

2. *Lute*—apart from its body, it has a 'shoulder' attached to the body. It has two categories, e.g.—

(i) Which is played by striking with moving fingers etc.; e.g— Lute, Mandolin, Sitār, Tānpurā (the back is round) and Guitar, Pandora, Banjo, Balalaika (back is flat).

(ii) Which are played with bow; e.g.— Violin, Cello, Sāraṅgī, Esrāj.

3. Lyre.
4. Harp. [Mentioned later].

(e) ***Electrophone***— Any instrument working with the help of electricity comes under this category. Example—Taḍit vīṇā, Electric-guitar, Key-board, which produces sound of many types of instruments (looking similar to piano or organ), made by, companies like 'Cassio', 'Yamaha' and others.

The instruments that are prevalent in

India, out of the above mentioned varieties are—

1. *Organ*— It is a large or medium sized instrument with keyboard of aerophone type. The air goes in due to movement of the pedal by feet, which activates the responding reeds or pipes to produce the desired note.

2. *Cornet*—Aerophone type of instrument, which looks like a coil. Part of it is like a pipe while some part of it is like a horn. The place for blowing the mouth piece looks like a small bowl and with the help of three valves or keys different kinds of sound come out of it.

3. *Clarinet*— The hole at mouth piece has a reed. It is an aerophone type of instrument made of wood and shaped like a pipe. The holes for originating svaras are covered with metallic keys, and the place for blowing (mouth piece) resembles the beak of a bird.

4. *Guitar*—It is a chordophone type of instrument whose back side of tumbā (belly or drum) is flat, and the curved sides are sunk in. This wooden instrument has a large tumbā and at the centre portion on the upper part of the tumbā (tabli or sound board), there is a not too large round hole. There are six strings in a guitar and it is played with a type of plecturm (metallic ring-like plectrum with nail), which are three in number and are designated for thumb, pointer and middle finger. Spanish-guitar is played with the movement of left-hand fingers while Hawaiian-guitar is played with the left-hand rubbing on the strings of the guitar with a solid steel bar to produce different svaras. The neck-bridge of the Hawaiian guitar has a metal covering.

5. *Trumpet*—It is a type of aerophone instrument, made of metal and its shape is like cornet. Its horn is of small size.

6. *Piano*—Short name for Pianoforte. It is a type of chordophone, consisting of keyboard and is large in size. The three rows of strings with an expanse of seven octaves, are sounded by the hammer connected with the key-board. The hammers are moved by pressing the keys and the sound that is produced is made to sustain for sometime or for a shortwhile or dampenened by different wooden pieces called dampers.

7. *Flute*— Baṁśī/Vaṁśī, made of gold, silver or wood and some novelty has been introduced in some cases in its making. A small flute called 'piccolo', which expresses higher octave (tāra-sapataka), is used in Indian orchestra.

8. *Bugle*—It is a type of aerophone, made of metal, and its specialities are like those of 'Cornet'. It is slightly smaller in size, its horn portion is comparatively smaller than the pipe portion and it has only one valve. It is used in military functions.

9. *Behālā*— Its real name is Violin. It is a type of chordophone, made of wood, has four strings, played by bow and its sound-box is in the shape of a half cut pear fruit. The front and the back of the Sound-box is slightly pulled up, the two sides consist of three 'bauts' and the bottom portion is decorated with a longish tail-piece. There are two holes in the shape of 'f' on two sides of the sound-board (tablī) and in the center is the bridge (savārī) which is made of a thin piece of wood and its backside is shaped like a bow. Violin is a fretless instrument.

10. *Bag-pipe*—It is a type of aerophone instrument. It has a bag filled with air, and the bag is normally attached with five pipes. Out of these, one is the 'blow-pipe' with a hole for blowing, other one or two pipes are for taking out different notes like those from Clarinet or Oboe types [consisting of two reeds] of pipes and the rest are Clairnet type of 'drone' meaning one that expresses one note only.

11. *Banjo*—It is a type of chordophone or

string instrument. Its tumbā (drum) is round like duff and its sound board is covered with hide. It has six strings. It is classified as Guitar (Spanish).

12. *Violin*— [See : Behālā]

13. *Violin-chelo*—In short it is called Chelo. It is a large version of violin and is used to express the bass notes (deep low notes). It is more than double the size of violin. Its ribs, i.e. the ribs at the sides are fourtimes more. The technique of playing this, is opposite to that of violin, that is while the belly of violin is placed on the shoulder and the finger board is kept downwards [towards the floor] for playing, the belly of chelo is always kept downwards.

14. *Mandolin*— It is a type of chordophone instrument consisting of four or five pairs of strings. Its drum looks like an egg or pear, cut lengthwise and its finger board has frets. It is played by plectrum.

15. *Harmonica*— (a) Mouth-organ. It looks like a flat, small box. It is a type of aerophone. The side through which it is played is longer and on that side, there are holes [squarish]. At the end of the holes there are pairs of metallic reeds or plates which produce different notes by getting vibrated with air. This instrument is played by blowing, and can be played both by breathing in and breathing out, through mouth.

(b) *Hand-harmonica*—Its other name is Accordion. It is a type of aerophone instrument, having a big, extensive bellow, which is played with the help of reeds located on its either side. When air goes in and out while moving the bellow by hand, the reeds arranged in two ways produce the sound.

The instrument which has only buttons for playing tunes, is called Accordion. The instrument which has button on left hand side and keyboard in the fashion of piano on the right, is called Piano-accordion.

16. *Harmonium*—It is a type of aerophone instrument in the class of reed-organ. In an airtight wooden box two sets or more reeds are arranged. These reeds are sounded by moving air by bellowing either by foot or hand. The keys and stop-buttons are used in different ways to let air out or to control it. The stop-buttons act as valves in the route of air going in.

Vādya-gata, Vādya-gati (वाद्यगत, वाद्यगति)— Nature of Avanaddha vādya (membranophone), e.g.—Tatva, Ghana (Anugata), Ogha. [See : Vādyaprakṛti]

Vādya-jāti (वाद्यजाति) (a) The speciality that is produced by the union of metal of the instrument's string and the thing with which it is struck or plucked.

These are four kinds, e.g.—1. Udātta; 2. Lalita; 3. Vibhita; and 4. Ghana.

(b) There were 20 varieties of expressive anicent method of playing, which belonged to Ānaddha vādya (membranophone).

Vādya-prakāra (वाद्यप्रकार) Classification according to ingredient and receptacle. These divisions are five types, e.g.—1. Aṅgaja; (produced in the body); 2. Carmaja (produced by hide); 3. Tantraja (produced by string); 4. Kāṁsyaja (produced by metal); and 5. Futkṛta. (produced by blowing).

Vādya-prakṛti (वाद्यप्रकृति)— The type of viṇā-playing that is applied with songs. It used to be of three types in the ancient days e.g.— 1. Tatva; 2. Anugata; 3. Ogha.

1. *Tatva*—That which expresses the import of laya, tāla, varṇa, pada, yati and bhāṣā of songs.

2. *Anugata*—Which follows the song.

3. *Ogha*— Which follows the song cleverly/skillfully, with fast speed, mixing varieties of strokes, disregarding the meaning of the language during pause or change of movement of the song.

Tatva used be played in vilamvita (slow)

laya (tempo), Anugata in Madhya (medium) and Ogha in druta (fast) tempo.

Vādya-prabandha (वाद्यप्रबन्ध)— A method of playing, which is bound by 'dhātu' (stanza). String and wind instruments follow 'gīta-prabandha', so, 'vādya-prabandha' means vādya-prabandha of Avanaddha or Ānaddha vādyas (membranophones). 'Avanaddha'-prabandha or vādya-prabandha has the following dhātus, e.g— 1. Laharī; 2. Yeḍepu; 3. Antara; 4. Upāntara and 5. Muktāyī.

These dhātus are applied in Ānaddha vādya in place of Udgrāha, Melāpaka, Dhruva, Antara, Bhoga and Ābhoga dhātus of gīta.

In the ancient days there were many Vādya-prabandhas and their number was 43. But during the modern days Vādya-prabandhas do not have any name. Its general designation is 'Laharā'. The word is a variation in pronunciation of the word 'Laharī'. But, by 'Laharī', Udgrāha, the first dhātu or tuk of Vādya-prabandha was understood. On the other hand, special names of Vādya-prabandha are available, e.g.— Yati, Otā, Gajar, Padam, Praharaṇam.... etc.. [The similarity between Praharaṇam and Paraṇ are to be noticed].

Vādya bhāṇḍa (वाद्यभाण्ड)— Musical instrument.

Vādya-bheda (वाद्य भेद)— Difference in vādyas (musical instruments). Following are the different types—

(a) Four kinds, e.g.—1. Tata (chordophone) ; 2. Avanaddha (membranophone); 3. Suṣira (aerophone) and Ghana (idiophone)

(b) Four kinds e.g.—Śuṣka (solo), 2. Gītānuga (following after song), 3. Nṛttānuga (following after dance), and 4. Gīta-nṛttānuga (following after song and dance).

(c) Two kinds, e.g.— 1. Sakala [consisting of jovārī (resonance)] and Niṣkala [jovārī-less and tata vādya (string instrument)].

Vādya-mukha (वाद्यमुख)— The hide covered portion or mukha of an Ānaddha vādya, which is played upon. In ancient era, the instrument was named according to the number of faces or mukha that were played upon, e.g.—1. Eka-mukha, 2. Dvimukha, 3. Trimukha, 4. Caturmukha, 5. Pañca-mukha (Eka=one, Dvi=two, Tri= three, Catur= four and Pañca= five).

Vādya-Śreṇī (वाद्यश्रेणी)— Classification of vādya according to usage, e.g.—

1. *Sabhya Vādya*—Instruments which were used in assemblies, concerts, durbars, etc..

2. *Bahirdvārika-Vādya*—Instruments which were used in processions, etc..

3. *Sāmarik-Vādya*—Instruments which were used in battle-field, etc..

4. *Māṅgalya-vādya*—Instruments which were played during auspcious occasions.

5. *Grāmya vādya*— Instruments which were played with folk songs, etc.. [See : Sabhya-yantra].

Vādyārgāna (वाद्यारगान)— Song of chong. A kind of flok song.

Bādhāi (बाधाइ)— Songs on the amorous sports of Kṛṣṇa. Songs concerning Kṛṣṇa's birth, etc..

Bān (बान)— Laghu [See : Laghu] mātrā (beat). Style of singing. Bānī.

Bānī (बानी)— Bān. By mistake the spelling of this word is written by many as 'Vāṇī'. The meaning of vāṇī is language. The style of singing dhrupada is called Bānī. This is of four kinds, e.g.—1. Gauḍhār, 2. Khanḍār, 3. Ḍāgar, 4. Nauhār.

1. *Gauḍhār bānī*— Created in Gwalior, it consists of plenty of mīḍ. It is quiet in character.

2. *Khanḍār bānī*— It is mainly with gamaka and khaṭkā and of restless character.

3. *Ḍāgar bānī*— It consists of straight svaras and lapaka, and simple lāg, ḍāṭs are applied generously without any mīḍ. [See : the respective terms]

4. *Nauhār bānī*—It consists mainly of chuṭ and is somewhat restless. [See : Chuṭ]

In ancient era the speciality or style of singing of Gāndharva-pañca gīti (ancient five classical styles) (Suddhā, Bhinnā, Gauḍī, Besarā and Sādhāranī) is now called Bān or Bānī. Out of the two varieties of styles of Śuddhāgīti one is called Gavārhār-bānī and the second is called Dāgarbānī. The style of Bhinnāgīti is comparable to Khanḍār bānī. The style of Gauḍī gīti and Gauḍār bānī are of the same nature. Lots of similarity is found between the style of Besarā gīti and Naohar or Nauhār bānī. The style of ancient Sādhāraṇī gīti is called Miśra-bānī during the modern days.

Generally the dhrupadas or dhurpads which are sung, belong to this miśra-bānī. [Some call the different styles of khayāl, as bān or bānī].

Bārbāni (बारबानि)—Good singer. Flute player.

Bāramāsī, Bāramāsyā— (बारमासी, बारमास्या)— A type of folksong. It is the song describing the joys and sorrows of each month of the year, composition of which is based on some stories from the Purāṇas or some current stories.

Vārtika (वार्तिक)— A variety of 'mārga' of the tāla, applicable in ancient Gāndharva Saṅgīta. [See: Tāla O Prāṇa]

Bāla - Kokila — (बाल कोकिल)— [See : Vādya]

Bāla- Sarasvatī (बाल- सरस्वती)— [See : Vādya]

Bālā (बाला)— A particular ancient Śruti (microtone). Sandīpanī Śruti.

Bāsaka sajjā (बासक सज्जा)— A variety of Nāyikā-bheda. [See : Nāyikā-bheda]

Bass Bar (बास बार, ब्यास बार)—Bass Bar. (Western term).

Bāsvārā (बासवारा)—Name of a particular rāga. Corruption of the word Besarā.

Bāsuli (बासुलि)—A type of flute used for marriages and dance in Nepal.

Bāhāttar janaka ṭhāṭa (बाहात्तर जनक ठाट)— Bāhāttar, meaning 72 janaka ṭhāṭas (parent scale) of Karṇāṭaka saṅgīta. In imitation to this, 72 ṭhātas with Hindusthānī rāga-names have been created.

Bāhāttar mela (बाहात्तर मेल)— 72 janaka melas, introduced by Saṅgīta śāstrī, Paṇḍit Venkaṭamakhī of South India. 36 out of śuddha madhyama and 36 out of vikṛta-madhyama, totalling 72 melas or ṭhāṭas, which are capable to create rāgas and this is possible according to the character of Karṇāṭaka svara saptaka (heptad). [See : Mela]

Bāhādurkhānī tāna (बाहादुरखानी तान)— Particular type of tānas propagated by Bahādur Khān for instrumental music, in which application of alaṅkāras (ornamentations) such as 'Ullasita', 'Sampradāna', are applied either in mixed fashion or separately. [See : Alaṅkāra]

Bāhulīna (बाहुलीन)— Indian terminology for violin or behālā, introduced by Saurindramohan Thakur. It was announced, that the former name of violin was Bāhulina, but there has been no such instrument as Bāhulīna in ancient Śāstras.

Bāṅglā gāna (बांलागान)— Gānas or songs prevalent in Bengal, written in Bengali. Modern musicologists maintain that folk music, though composed in Bengali, is considered as a separate style of music. In Bāṅglā-gāna, urban, sophisticated Bengali language is used. In Ain-i-Akbarī, a book written by Abul Fazal, during Emperor Akbar's time mention of one book on subject of love, called 'Baṅglā' is found. Possibly, it is the initial state of 'Bāṅglā-gāna.

In the later period, that is after 16th century, all the styles of songs composed in sophisticated urban Bengali language, set in Śāstrīya rāga-tāla and prevalent in aristocratic society, were termed as Bāṅglā-gāna. In 18th-19th century, the styles: Ākhḍāi, Half-ākhḍāi, Kavi-gāna, Pakṣīr-gāna, Saṅer-gāna, Āgamani gāna, Bijayār gāna, Umā saṅgīta, Mālasīr-gāna,

Nāṭ-gīta, Jātrāgāna, Ṭappā-gāna, etc., prevalent in urban society, are included, in the category of Bāṅglā-gāna. In 18th-19th century though the above mentioned styles were collectively called as 'Bāṅglā-gāna, it is also the practice to propagate them separately under the name of the creator of the gīta-style, e.g— 'Nidhu bābur gāna', Kālī Mirzār gāna 'Śridhar Kathaker gāna,' 'Dwijendralāler' gāna..... etc.

In 20th century, many classifications of Bāṅglā-gāna are noticed, e.g.— Bāṅglā-ṭappā, Jātrā-gāna, Theater-songs, Kavigāna, Ramprasādī-gāna, Śyāmā-saṅgīta, Cinema-songs, Rabīndra saṅgīta, Brahmo saṅgīta, Dwijendra gīti, Atulprasādī-gāna, Rajanīkānter gāna, Nazrulgīti, Ādhunik Bāṅglā gāna, Rāga-pradhana Bāṅglāgāna, Rāgāsrayī Bāṅglā-gāna, Bāṅglā Gaṇa saṅgīta..... etc.. In recent times new variety named 'Jivan-mukhī Bāṅglā gāna' has been created.

At present, some music institutions have identified Rabindra Saṅgīta and Gaṇa-saṅgīta under seperate styles, and have endevoured to categorise 20th century songs prior to first world war as (a) Bāṅglā gāna, and those songs prior to this period as (b) Purātan Bāṅglā gāna (i.e. old Bāṅglā songs). But this has not been accepted unanimously.

Bāṁśika/Vāṁśika (बांशिक/वांशिक)—Flute player.

Bāṁśika-guṇa (बांशिक गुण)— The good qualities of flute players as mentioned in Śāstras are : 1. practice of finger movements; 2. proper placing; 3. proper knowledge of rāgas; 4. pleasantness created by expression of proper rāga delineation; 5. expertise in playing with gīta; 6. approaching ascendance and descendance with speed; 7. to give the right place to the singers; 8. to hide shortcomings of singers; 9. expertise in Mārga and Deśī-rāgas; 10. the ability to express rāgas even from a wrong place, apart from the right place.

Bāṁśika-doṣa (बांशिक दोष)—Faults of the flute player as mentioned in Śāstras: unnecessary over application; slipping from the correct svara-sthāna (place); trembling of the head.

Bāṁśika vṛnda (बांशिक वृन्द)— A group of one main and four follower flute players.

Bā̆kā—(बाँका)— A baṁśī type of instrument made of brass, which gradually broadens in shape and is used in temples.

Bā̆ṭ (बाँट)— The 'ulaṭ-palaṭ' vistāra or fast utterance of varṇa (letters), svara (notes), or vānī (language), in vocal or instrumental music. It is the incorrect pronunciation of banāoṭ / banāvaṭ.

Bā̆yā (बाँया)— The part of tablā, played with left hand, made of earth or metal and has gāb (black paste) on the hide cover.

[Gāb-less bā̆yā of Punjab is called 'Dhakkar']

Bā̆śarī, Bā̆sarī (बाँशरी, बाँसरी)— Baṁśī (flute).

Bā̆śī (बाँशी)— Baṁśī. (flute) [See : Vādya].

Bā̆s-kānarā (बाँस कानरा)— Non-prevalent variety of Kānarā rāga.

Bā̆swārā (बाँसवारा)— [See : Bāsvāra]

Biāḍ, Biāḍī, Biḍāḍi, Birādī (बिआड़, बिआड़ी, विड़ाड़ी, बिराड़ी)—To incorporate laya or tempo of 7 mātrās (beats) in 4 mātrās (beats).

Vikal (विकल)— [See : Gāyana doṣa]

Vikāra (विकार)— To be in another state. Distortion.

Vikārī (विकारी)— The svara which can assume more than one form or semblance.

Vikṛta jāti (विकृत जाति)— The alternative tune frame or a difference in Jāti of a rāga, applicable in ancient Gāndharva-saṅgīta. The Jāti that evolves when one, two, three or four lakṣaṇas (elements) are excluded from Śuddha jāti. [See : Jāti]

Vikṛta jāti is of two types, e.g.—

1. Excluding Śuddha, which are 11 in number.
2. Originated from Śuddha, which are 118 in number.

Vikṛta svara (विकृत स्वर)— A svara comes to a vikṛta state (vikṛta=distorted), when Śuddha svara changes its place. Śuddha svara assumes a different form or semblance, according to era and system, e.g.—

1. Ancient vikṛta svaras of the Gāndharvas;
2. Vikṛta svaras during middle ages;
3. Vikṛta svaras of modern era;
4. Vikṛta svaras of Karṇāṭaka system.

1. *Prācīna Gāndharvīya Vikṛta svaras :*

In ancient era there were seven Śuddha svaras—S, Ri, G, M, P, D, Ni, prevalent in Gāndharva saṅgīta and each svara had a specific place or svasthāna on the 22 Śrutis of a spataka, according to svara grāma or grāma. Those seven Śuddha svaras could be distorted in two ways, e.g.—

(A) Slipping from its own place or leaving the main Śruti (ādhāra śruti)
and
(B) not slippling from its own place.

(A) Out of the śuddha svaras of Ṣaḍja-grāma, the svara 'S' consisting of 4 Śrutis, gives away its first Śruti to Ni and last Śruti (ādhāra śruti) to Ri and becomes a vikṛta svara named Cyuta-ṣaḍja, consisting of 2 Śrutis. At this state Ni becomes a vikṛta svara consisting of 3 Śrutis named Kaiśika-niṣāda by obtaining 1 Śruti from 'S'. Again, 'Ri' svara, gaining the last Śruti from 'S', becomes vikṛta- 'Ri' consisting of 4 Śrutis.

In the same manner 'M' svara of Madhyama grāma, consisting of 4 śrutis, gives away its first Śruti to 'G' and last Śruti to 'P', and becomes vikṛta svara, called Cyuta-madhyama, consisting of 2 Śrutis. At that state, 'G' svara becomes a vikṛta svara, called Sādhāraṇa-gāndhāra by gaining one Śruti from Madhyama thus possessing 3 Śrutis. On the other hand, 'P' of Madhyama grāma consisting of three Śrutis, becomes possessed of four Śurtis by receiving one discarded from 'M' and thus becomes vikṛta svara called 'Kaiśika pañcama'.

(B) Distortion or vikṛti of svara could happen even without slipping from its place. For example—'S' svara of Ṣaḍja-grāma consisting of 4 Śrutis stays on, on its Ādhāra Śruti (main Śruti No. 4) and gives away its first two Śrutis to prior svara 'Ni", thus it itself becomes Acyuta ṣaḍja, a vikṛta svara having 2 Śrutis, while 'Ni', a 2-Śruti svara receives 2 Śrutis from 'S', and becomes a vikṛta svara called 'Kākalī-niṣāda' (having 4 Śrutis). In the same manner two vikṛta svaras called, 'Acyuta madhyama' and 'Antara-gāndhāra, originate in Madhyama grāma.

[The above mentioned 'A' type of 6 vikṛta svaras are called 'Svara-Sādhāraṇa' way of originating vikṛta svaras and 4 vikṛta svaras of 'B' type are said to be achieved through 'Antara-Kākalītva'.]

Apart from these, two more vikṛta svaras were acknowledged in ancient Gāndharva Saṅgīta, achieved through Grāma-difference, for example 3-Śrutī vikṛta-pañcama of Madhyama grāma and 4-Śruti vikṛta dhaivata.

2. *Madhyayugīya vikṛta svara* (मध्ययुगीय विकृतस्वर)— Distorted svaras of Medieval era—

During Medieval era, only one Svara-grāma (scale), i.e. Ṣaḍja-grāma was prevalent. But there is difference of opinion among different groups regarding the form of that Ṣaḍjagrāma or Śuddha-saptaka. The names of the vikṛta svaras of Madhyayuga are available in the following way—

A. *Uttara Bhāratīya (North Indian)*

(i) 1. Komala-Ri. 2. Tīvra-G, 3. Tīvratama-M, 4. Komala-D; 5. Tīvra-Ni;. [According to ' Saṅgīta-pārijata' book]

(ii) 1. Utrī rikhava; 2. Utrī gāndhāra, 3.

Caḍī or Kaḍī madhyama, 4. Utrī dhaivata, 5. Utrī nikhāda.

[Utrī = Komala/flat., Caḍī or Kaḍī= tīvra/ sharp. In the Middle ages the vikṛta svaras were thus called by the Muslim musicians.]

B. *Dakṣina-Bhāratiya (South Indian)*—

(i) 1. Sādhāraṇa-G, 2. Antara-G, 3. Cyuta-M, 4. Cyuta P-M, 5. Kaiśika-Ni, 6. Kākalī-Ni, 7. Cyuta S-N.

[According to 'Svaramela-kalānidhi' book]

(ii) 1. Catuḥśrutika-Ri, 2. Ṣaṭśrutik-Ri, or Sādhāraṇa-G, 3. Antara-G, 4. Prati-M, 5. Catuḥśrutik-D, 6. Ṣaṭśrutik-D or Kaiśika-Ni, 7. Kākalī-N.

3. *Ādhunik Vikṛta Svara (Modern vikṛta svara)*—

(A) *Uttara Bhāratīya (North Indian)*

(i) Komala-Ri, 2. Komala-G, 3. Kaḍi-M, 4. Komala-D, 5. Komala-Ni.

(B) *Dakṣiṇa Bhāratīya* — [See: B. (ii).]

Vikṛti Svara—(विकृति स्वर)— Svara consisting of ' Śruti-jātī'. [See : Śruti-jāti]

Vikṣiptā (विक्षिप्ता)— A variety, like ancient Dhruvāgīti.

A particular act (Kriyā) of tāla. [See : Daśaprāṇa 1]

Vikṣepa (विक्षेप)— 'Ātaka'. [see : Ātaka]

Vicitra (विचित्र)— Name of a particular tāla.

Vicitra vīṇā (विचित्र वीणा)— A particular type of musical instrument.

Vicitrā (विचित्रा)— A particular ancient Śruti (microtone). Chandovatī-śruti. A non-prevalent rāga.

Vicchedī (विच्छेदी)— Rural folk music of Bengal with separation as the theme.

Vijaya 1 (विजय 1)— A particular type of beṇu (flute).

Vijaya 2 (विजय 2)— Name of a particular rāga. Name of a particular tāla.

Vijaya 3 (विजय 3)— Name of a particular ancient prabandha (classical composition).

Vijaya-Mardala (विजय मर्दल)— Jaya ḍhāk. [See : Vādya]

Biḍāra (बिडार)—Momentary tirobhāva (going away from the rāga), temporary deviation from the character of the **rāga**. Momentary slipping of the sequence.

Biḍāratāna (बिडार तान)— The tāna in which Biḍāra or deviation is applied.

Biḍe, Biḍā (बिड़े बिड़ा)— Beḍ, Pāgḍī, Cāk, Guḍri. Rim around an ānaddha vādya (membranophone).

Biṇava, Binava (बिणव, बिनव)— A bow shaped instrument of Ceylon (Srilanka), made of bamboo.

Vitata (वितत)—String or membranophone instrument, covered with hide. String instrument which has strings made of catgut. The vādya which has both the faces covered with hide.

Bitāla 1 (बिताल 1)— [See : Atīta-graha]

Bitāla 2 (बिताल 2)— [See : Gāyana doṣa]

Bidāra (बिदार)— To slip. To break rules. To refute, 'Biḍāra'.

Vidārī (विदारी)— Portion of a song. Portion of a pada or lyric. Portion. Portions, one after the other by turn, according to rule.

Vidhūta (विधूत)— [See : Alaṅkāra]

Vināśa (विनाश)—Nyāsa svara. Nyāsa. It is also used to mean apanyāsa svaras but seldom used. [See : Nyāsa]

Vinimīlaka (विनिमीलक)— [See : Gāyanadoṣa]

Vinoda (विनोद)— Name of a particular rāga.

Bindu 1 (बिन्दु 1)— A particular state of nāda (sound).

Bindu 2 (बिन्दु 2)—To produce tune on instruments by striking with the fore-finger.

Bindu 3 (बिन्दु 3)— Binduka. Fast mātrā.

Bindu 4 (बिन्दु 4)— [See : Alaṅkāra]

Binduka (बिन्दुक)— Fast mātrā (beat). Bindu.

Bindumālinī (बिन्दुमालिनी)—Name of a particular tāla.

Vinyāsa 1 (विन्यास 1)—The last svara of 'Vidārī', consisting of alaṅkāras (ornamentations) used during 'visāra' or

expansion of a rāga. [See: Rāga-lakṣaṇa, Vidāri].

Vinyāsa 2 (विन्यास 2)— A svara used in vidārī. [See : Vidārī].

Vipañcī (विपञ्ची)— [See : Vādya].

Viprakarṣa (विप्रकर्ष)— An ancient variety called 'Praveśa' of tāna-kriyā (act of tāna) in which one reaches other svara by pulling the string of vīṇā.

Viprakīrṇa (विप्रकीर्ण)— [See : Prabandha]

Vibara nālikā (विबर नालिका)— Beṇu (flute).

Vivādī (विवादी)—The two svaras situated after 1st and 19th number Śrutis (microtones). According to ancient Śāstras, Ṛṣabha-Gāndhāra or Dhaivata-Niṣāda the two svaras oppose eacth other. The svara whose application in place of vādī (sonant) spoils the rāga form, is a vivādī svara.

In the modern era, Vivādī means 'varjya' svara (abondoned svara) or a svara that should be applied carefully. In Śāstra it has been mentioned as enemy like, therefore, its excessive application may cause spoiling of rāga. Vivādī svara is one of the svaras which is applied in the rāga, but should be normally avoided.

Vivādī-prayoga (विवादी प्रयोग)— Use of an avoidable svara cleverly by maintaining the rāga character in tact, thereby enhancing the beauty of a rāga. [See : Varjya svara]

Vibhā (विभा)— Name of a parcitular rāga.

Vibhāva (विभाव)—[See : Bhāva].

Vibhāvatī (विभावती)— Name of a particular rāga.

Vibhāṣā (विभाषा)—A variety of rāga suited for ālāpa and in which there was some violation of Gāndharva lakṣaṇas (ancient classical characteristics). An ancient variety of gīti. [See : Gīti]

Vibhāsa (विभास)— Name of a particular rāga.

Vibhāsī (विभासी)— Name of a particular rāga.

Virakā (विरका)—Svara arrangement performed in fast tempo at the end of rāga-ālāpa in Karṇāṭaka system.

Viraṅga (विरङ्ग)— Name of a particular tāla.

Virasa (विरस)— [See : Gāyana-doṣa]

Virhā (विर्हा)— Folk song on the theme of love and separation of Bihar region.

Virāṭa-bhairava (विराट भैरव)— Name of a particular rāga.

Virāma 1 (विराम 1)— Part of a mātrā (beat). It is ½ part of that mātrā with which virāma (´) is attached. According to Karnāṭaka opinion it is ¼ part of the mātrā. As per one ancient opinion, it is 1/8 part of a mātrā.

There are some varieties of virāma, e.g.—

(i) Da-Virāma (Druta virāma, Ó) = 3 mātrās (beats).

(ii) La-Virāma (Laghu virāma í) = 5 or 6 mātrās.

Virāma 2 (विराम 2)—Pause with Kalā [See : Kalā 1] in Dhrubā gāna or ancient Nātya-gīti (songs of drama).

Virud (विरुद्)— [See : Prabandha].

Virudam (विरुदम्)—Name of a particular Karṇāṭaka gīta (song).

Vilamvita (विलम्वित)— Dhimā. Slow tempo, which takes double the time of madhya laya (medium tempo). [See : Laya]

Vilaya (विलय)— Devoid of any laya (tempo).

Vilari (विलरि)— Ancient Tamil name for Dhaivata (Dhā) svara.

Vilahārī (विलहारि)—Name of a particular rāga. Beloyārī.

Vilāvala (विलावल)— Name of a particular rāga. Name of a particular ṭhāṭa. Belāvala, Bilāola.

Bilāskhānī yukta rāga nāma (बिलासखानी युक्त राग नाम)—Name of rāgas with prefix Bilāskhānī—Bilāskhānī-kalyāṇa, Bilāskhānī-kānarā, Bilāskhānī-toḍī, Bilaskhānī-mallāra, etc..

Viloma (विलोम)—Descending order.

Viśālā (विशाला)—[See: Mūrcchanā]

Viśva (विश्व)— Name of a particular tāla.

Viśvakṛtā (विश्वकृता)— [See : Mūrcchanā]

Viśvajit (विश्वजित्)— [See : Tāna]

Viśvānasī (विश्वानसी)— Name of a particular rāga.

Viṣama graha (विषम ग्रह)—To get into tāla and carry on with tāla, without keeping step with the song. [See: Graha].

Viṣama pañca (विषम पञ्च)— Name of a particular tāla.

Viṣama padī (विषम पदी)—[See : Tāla]

Viṣama mātrika (विषम मात्रिक)—[See : Tāla]

Viṣamarāga (विषमराग)— Asama-rāga. The rāga, which does not have its ascending and descending order with same svaras.

Biṣāṇa (बिषाण)—Śiṅā (Śiṅgā). A kind of instrument.

Biṣṇu (बिष्णु)— Name of a particular tāla.

Biṣṇukrānta (बिष्णुक्रान्त)—[See : Tāna]

Biṣṇupada (बिष्णुपद)—Gīta in praise of Biṣṇu, which was prevalent in Vaiṣṇava Society of Brindavan. A particular style of gīti.

Biṣṇuvikrama (बिष्णुविक्रम)— [See : Tāna]

Biṣṇu bhairava (बिष्णुभैरव)— Name of a particular rāga.

Bisadṛśa-svana (बिसदृश स्वन)—'Dissonant Tone'. [The Bengali terminology is innovated by the author. The Bengali equivalent of 'consonant tone' is—Sadṛśa-svana.]

The meaning of Bisadṛśa-svana is 'Vivādī' svara and Sadṛśa-svana means Saṁvādī svara.

Bisadṛśāṁśa (बिसदृशांश)— [See : Aṁsa-sthāya].

Visarjitam (विसर्जितम्)— The Karṇāṭaka form of visarjitā, which is an action of hand in ancient Deśī tāla. [See : Tāla o Prāṇa]

Visarjitā (विसर्जिता)— [See : Tāla o Prāṇa]

Visāra (विसार)—A terminology innovated by the author, Visāra means complete expression or manifestation of the music style.

Vistāra 1 (विस्तार 1)—Application of many varieties of svara-arrangements which are suited for the rāga for its fuller expression.

Vistāra 2 (विस्तार 2)—Action by striking on an instrument.

Vistīrṇa (विस्तीर्ण)—[See : Alaṅkāra]

Vihaṅga (विहङ्ग)—Name of a particular rāga.

Vihaṅgaḍā, Vihaṅginī (विहङ्गड़ा, विहङ्गिनी)— Name of a particular rāga. Behāgḍā rāga.

Bihāga, Behāga (विहाग, बेहाग)— Name of a particular rāga.

Bihāga nāma yukta rāga (विहाग नामयुक्त राग)— Name of rāgas with prefix Bihāga— Bihāga-khambāj, Bihāga-belāvala, Bihāga-śaṅkarā, etc..

Bihāgaḍā, Bihāgai (बिहागड़ा, बिहागै)— Name of a particular rāga.

Bihārī (बिहारी)— Name of a particular rāga.

Bīṇ (बीण)— Name of a particular instrument. Tata or tantrī vādya (string or chordophone instrument). [See : Vādya].

Bīṇkāra (बीणकार)— Player of Bīṇ.

Biṇkār-dhrupadī (बीणकार ध्रुपदी)— The maestros of Tansen's daughter's line.

Bīn-setār (बीण सेतार)—A type of vīṇā, the frets of which can be shifted.

Vīṇā (वीणा)—Common name for chordophone or string instruments in ancient times. During the end of Vedic era, it became a common name for chordophone and aerpohone.

During Vedic and Gāndharva era, two different types of viṇā were recognised, e.g.— 1. Gātra vīṇā; 2. Dāravi vīṇā.

1. *Gātra vīṇā*— Human voice; svaras situated on the finger tips of right hand.

2. *Dāravī vīṇā*—Wooden Vīṇā, producing all types of svaras. [See : Vādya]

Bīr 1 (बीर 1)— [See : Tāna]

Bīr 2 (बीर 2)— One of the eight rasas of nāṭya

(drama). One of the navarasa (nine rasas). [See : Rasa]

Vīra pañca (वीरपञ्च)— Name of a particular tāla.

Vīravikrama (वीरविक्रम)— Name of a particular tāla.

Budbudaka (बुद्बुदक)— Ḍamaru. Ḍugḍugi. [See : Vādya].

Bulbul-tārā (बुलबुलतारा)— Name of a particular chordophone, Indian terminology for Taysokoto, a Japanese term.

Buli (बुलि)— Language. Bol.

Bṛga (बृग)— [See : Virakā]

Brija-ānanda (ब्रिजआनन्द)— Name of a particular rāga.

Vṛtta 1 (वृत्त 1)— A particular type of ancient prabandha gīta. A particular type of chanda (lyrical metre). [See : Prabandha]

Vṛtta 2 (वृत्त 2)— Aggregate of three, four, five or six vidārīs. It is of two types, e.g.— 1. Consisting of Avagāḍha or Ārohī (ascending) Varṇas; 2. Consisting of Pravṛtta or Avrohi (descending) Varṇas. [See : Vidārī, Varṇa]

Vṛtti 1 (वृत्ति 1)— Attempt to express through words, mind and body. It is of four types, e.g— 1. Ārbhaṭī; 2. Sāttvatī; 3. Bhāratī; 4. Kaiśikī.

These are applied in nāṭya (drama). In some opinion Vṛtti is of six kinds, e.g.— 1. Ārbhaṭī. 2. Kaiśikī, 3. Sāttvatī, 4. Bhāratī, 5. Madhyamārbhaṭī, 6. Madhyama-Kaiśika.

Ārbhaṭī—meaning—middle aged/ matured.

Sāttvatī—meaning—a little middle-aged/ a little matured.

Madhyamārbhaṭī—Softness among matured people.

Vṛtti 2 (वृत्ति 2)— The style of playing. A kind of mārga. Vṛtti is of three types—e.g.— 1. Citrā, 2. Āvṛtti, 3. Dakṣiṇā.

Citrā— Consists of short playing, fast laya (tempo), with pre-eminence of samā-yati and anāgata graha. [See : Graha, yati]

Dakṣiṇā—Consisting of gīti, Catuṣkala-tāla, Vilamvitalaya (slow tempo), and with pre-eminence of, Gopucchā-yati and Atīta graha. [See : Respective terms]

During the later period this 'vṛtti' was called 'mārga' and slight change had come about in their definition. Avṛtti was then used as vṛtti.

Vṛtti-jati (वृत्तिजाति)— It is a pattern of expression of gīta-vādya. This is of four types, e.g— 1. Tāla-vṛtti, 2. Laya-vṛtti, 3. Gati-vṛtti, 4. Mārga-vṛtti.

Vṛnda (वृन्द)— Assemblage/collection, congregation of singers and players. Assemblage of kutapa. [See: Kutapa].

Vṛnda is of three types, e.g.—

1. *Uttama-vṛnda*—The Vṛnda in which there are four main singers, eight co-singers, twelve lady-singers, four flute players and four mṛdaṅga players.

2. *Madhyama-vṛnda*—The vṛnda which is formed with half the members of uttama-vṛnda.

3. *Kaniṣṭha-vṛnda*—The vṛnda in which there is one main singer, three co-singers, four lady-singers, two flute players and two mṛdaṅga players.

The vṛnda which is formed with lady-singers is called 'gāyanī-vṛnda. It is of three types, e.g.—

1. *Uttama gāyanī vṛnda*—In which there are two main singers, ten co-singers, two flute players, and two mṛdaṅga players.

2. *Madhyama gāyanī vṛnda*—In which, there are four main lady singers, one flute player, and one mṛdaṅga player.

3. *Adhamagāyamī vṛnda*—In which the number of main lady singers, co-lady-singers and number of instrumentalists are less than those in madhyama-gāyanī or the number is irregular.

Vṛnda-gāyana (वृन्द गायन)— Vṛnda gāyaka. Who sings in company with many others.

Vṛnda-vādana (वृन्द वादन)— Orchestra of instrumental music.

Vṛndāvanī (वृन्दावनी)— A prevalent rāga. A variety of Sāraṅga-rāga.

Bṛhatī (बृहती)— A larger version of Kinnarī vīṇā. [See : Vādya]

Bṛhadantara (वृहदन्तर)— A large interval. The interval between two svaras in the ratio of 9/8 or 10/9. According to modern Hindusthānī paddhati, it is the interval or distance, between S to Śuddha-Ri or Śuddha-Ri to Śuddha-G or Śuddha-M to P, P to Śuddha-D to Śuddha-Ni. [See : Svarāntara]

Bṛhannaṭa (बृहन्नट)—Name of a particular rāga. A variety of Naṭa rāga.

Beorā (बेओरा)—History. Detailed description. Accounts.

Beorā-gāna (बेओरा गान)—A song composed on the theme of any event or historical narration.

Begasvarā (बेगस्वरा)—Ancient 'Besarā' gīti. [See : Gīti]

Begāna (बेगान)—Vedic 'Veyagāna'. Vedic 'Grāmageya gāna'. [See : Sāma gāna]

Be-Zarab tāna—Tāna with no stress on any Svara. Ās tāna. Lāg-tāna. [See Ās, Lāg]

Beḍ (बेड़)—Pāgḍī. [See : Pāgḍī]

Beḍā-sapāṭ (बेड़ासपाट)—The sapāṭ tāna in which there is little zigzag or circular motion. 'Beḍhā-sapāṭ'. [See : Tāna]

Beṇī (बेणी)—[See : Alaṅkāra]

Beṇī-kedār (बेणी-केदार)—Name of a particular rāga.

Beṇu (बेणु)—[See : Vādya, Alaṅkāra].

Be-tāla (बे-ताल)—The music, in which purity of tāla is not kept.

Be-tālā (बे-ताला)—The singer who is unable to maintain purity of tāla while singing.

Veda-gāna (वेदगान)—Sāma-gāna. Vedic mantras prevalent in Brāhma-Samāj which are composed in modern tune.

Veda-chanda (वेदछन्द)—Vedic chanda (metre).

Vedavatī (वेदवती)—Name of a particular rāga.

Be-māñjā (बे-माञ्जा)—A particular chanda (rhythm) of ānaddha vādya (membranophone). A method of playing of Ānaddha-vādya. Application of any vistāra or tāna over and above specific chanda. [See : Vistāra, Tāna]

Beya-gāna (बेयगान)—[See : Begāna].

Be-laya (बे-लय)—Breaking laya of tāla or the person who breaks laya.

Belāvala (बेलावल)—[See : Bilāvala]

Belavalī (बेलावली)—Belāolī. Name of a particular rāga.

Belī 1 (बेली 1)—Name of a particular rāga.

Belī 2 (बेली 2)—Belly. Tablī or belly of violin.

Bellow (बेलो)—Bellow. Bellow which directs air into the Harmonium, organ etc..

Beloyārī (बेलोयारी)—[See : Bilhārī]

Be-sam (बे-सम्)—Presentation of gīta (song) and ānaddha vādya (membranophone) together, having started the song from any where of tāla, but come to sama together.

Besarā (बेसरा)—Begasvarā. A particular type of gīti. 'Rāga-gīti of ancient Gāndharva-saṅgīta. Gīti or style of singing incorporating fast-sañcārī svara and varṇa. [See : Gīti, Varṇa]

Be-sur (बे-सुर)—Incorrect application of svaras. Violation of the specific position of micro-tone (Śruti), specific frequency or ratio relation with other notes.

Be-Surā, Be-Suro (बे-सुरा, बे-सुरो)—Voice or instrument, producing impure svaras.

Behāgḍā (बेहागड़ा)—[See : Vihaṅgaḍā].

Behārī, Bihārī (बेहारी, बिहारी)—Name of a particular rāga.

Bihārī-Sāraṅga (बिहारी सारङ्ग)—Name of a particular rāga.

Behālā (बेहाला)—Violin. Name of a particular instrument of the West, played by bow. [See : Vādya].

Vaijayantī (वैजयन्ती)—Name of a particular rāga.

Vaiṭhak (वैठक)—The manner in which an instrumentalist sits. Seat (Āsana). It is of two types, e.g—1. Sardārī and 2. Darbārī.

Vaiṭhakī-gāna (वैठकी गान)—Majlis-i-gāna. The song, in which influence of rāga-saṅgīta is predominant.

Vaiṇa (वैण)—Vīṇā-player. Dancer.

Vaiṇava, Vaiṇavika (वैणव, वैणविक)—Player of beṇu/veṇu (flute).

Vaiṇika (वैणिक)—Player of 'Vīnā'. Player of beṇu/veṇu (flute).

Vaiṇuka (वैणुक)—'Beṇu'-player

Vaitālika (वैतालिक)—Those who sing auspicious songs (maṅgala gāna) or recite in praise (stuti pāṭha) early in the morning to help kings and queens to wake up from their sleep. Stuti-pāṭhaka (who recites verses in praise).

Vaidika Saptasvara (वैदिक सप्तस्वर)—Vedic seven notes—

1. Jātya; 2. Abhinihita; 3. Kṣaipra; 4. Praśliṣṭa; 5. Tairavyañjana; 6. Tairavirāma; 7. Pāda vṛtta.

or

1. Kruṣṭa; 2. Prathama; 3. Dvitīya; 4. Tritīya, 5. Caturtha, 6. Mandra; and 7. Atisvārya (Atisvāra).

For difference in pronunciation, the names of these seven Vedic svaras are—1.Vinardi, 2. Anirukta, 3. Nirukta, 4. Mṛdu, 5. Ślakṣṇa, 6. Krauñca, 7. Apadhvānta. [See : Sandhi and Sāma].

Vaidika svara (वैदिक स्वर)—Vedic svara—Vedic svaras are of three types according to difference in utterance, e.g.— 1. Udātta, 2. Anudātta, 3. Svarita. Rarely, 'Pracaya' (an articulative Vedic note) is added to these. Due to diference in temperament and change or distortion, Vedic svaras are of two types, e.g.—

1. Prakṛti svara (natural Vedic notes) : Kruṣṭa, Prathama, Dvitīya, Tṛtīya, Caturtha, Mandra, Atisvārya.

2. Vikṛti svara (distorted due to articulative expression) : Preṅkha, Namana, Karṣaṇa, Vinata, Atyutkrama, Samprasāraṇa and Abhigīta.

Vainateya (वैनतेय)—[See : Tāna].

Vairāgī (वैरागी)—Name of a particular rāga.

Vairāṭī (वैराटी)—Another name for Vaḍāḍī or Varāṭī rāga.

Vaiṣṇavī (वैष्णवी)—Name of a particular rāga.

Bombaka (बोम्बक)—A particular type of sound. Voice which is dry, emotionless, harsh and shrill.

Bol (बोल्)—Varṇa. Syllables. Aggregate of syllables. Aggregate of syllables of membranophone instruments. In Karṇāṭaka terminology, it is 'Jati'. Letters or lines of language. Bol is of three varieties, e.g.—

1. Bol of voice, 2. Bol of string instruments and 3. Bol of membranophone instruments. Apart from these, there is Bol of Nṛtta (dance).

1. *Bol of voice*—It is of two types, e.g.—(a) letter, word or line of language, (b) Syllables or Varṇa used in ālāpa of Tilānā, e.g.—Ne, Te, Ri, Nom. Dāni, Dīm, etc..

2. *Bol of String instruments*—Although bols of Vīṇā, Sitār, and Sarod (the string instruments), are the same, the technique of playing them is not the same. Example of this type of bol—ḍa, ga, ra, ḍā, rā, ḍārā, ḍiriḍiri, ghe, nā, etc.. Some extra bols have been created for vīṇā.

3. *Bol of membranophone instruments*—Same type of bol is used in Pakhāvaj and Tablā but slightly different bols are also available for Śrīkhol.

(a) *Bol of Pakhāvaj and Tablā*, example:—Tā, din, nā, ti, ṭi, ka, gha, ra, ḍa, thun, dhā, dhin, tin, etc..

(b) *Bol of Śrīkhol* example—jhā, ghin, dhei, tei, yā, jā, ji, khā, khu, gu, thā, thin, etc..

In ancient times also, different ānaddha (syllables of drums) were played on different instruments. 16 letters or akṣaras were applied as bols in Puṣkara class of instruments, e.g.—ka, kha, ga, gha, ta ṭha, ḍa, ṇa, ma, ta, tha, da, dha, ra, la, and ha. During the later period, these were—ka, kha, ga, gha, ṭa, ṭha, ḍa, ḍha, ṇa, ta, ṭha, da, dha, na, ra, and ha. By mixing these, jhem̐, dem̐, etc. used to be created.

Bol-tāna (बोल्-तान)—Tāna performed through letters of the lyric of the song. [See : Tāna].

Bol-Banānā (बोल बनाना)—Impressive performance to express meaning of the lines of the lyrics or sentiments of the sentences by suitable arrangement of svaras in Ṭhumarī gāna.

Bol-bāṇī (बोल-बाणी)—Combination of many different bols.

Bol-bharnā (बोल भर्ना)—To present words of the lyric beautifully, inbetween strings of svaras of Khayāl song.

Bolān (बोलान्)—To utter verses in Tarjā song.

Vyāvahāra (व्यावहार)—Application. The act of presenting music.

Vyāpti (व्याप्ति)—Vistāra (expansion). Svara-vistāra of rāga (expansion of a rāga with svaras).

Vyāvṛtta (व्यावृत्त)—[See : Alaṅkāra]

Vyutakrama (व्युतक्रम)—Reversion of succession. Ulaṭ-palaṭ (Topsy-turvy).

Brahma (ब्रह्म)—Name of a particular tāla.

Brahma granthi (ब्रह्म ग्रन्थि)—The place of conjunction of the pulses—Iḍā, Piṅgalā and Suṣumnā.

Brahmatālam (ब्रह्मतालम्)—A kind of Karatāla in Karṇāṭaka terminology, the diameter of which is one vitasti (half a cubit) and is used in temples.

Brahmabīṇ (ब्रह्मबीण)—A variety of Tānpurā. [See : Vādya]

Brahma-vīṇā (ब्रह्मवीणा)—A particular type of ancient vīṇā. [See : Vādya]

Brahma-yajña (ब्रह्मयज्ञ)—[See : Tāna]

Brahmayoga (ब्रह्मयोग)—Name of a particular tāla.

Brahma-saṅgīta (ब्रह्मसंगीत)—Music of Bengal, the subject of which is worship of Brahma. Ram Mohan Roy innovated this style.

Brahmāvarta (ब्रह्मावर्त)—Name of a particular rāga.

Bh (भ)

Bhaokoś, Bhūkoś (भओकोश, भूकोश)—Name of a particular rāga.

Bhaośāk, Bhaosāk (भओशाक, भओसाक)—Name of a particular rāga.

Bhaosākī, Bhaosākī (भओशाकी, भओसाकी)—Name of a particular rāga.

Bhakta turya (भक्ततूर्य)—Ānaddha vādya, percussion instrument, played during meal time.

Bhakti (भक्ति)—During singing of stotras of [See : Stotra] Vedic yajña ceremony, the stotras were sung, divided into different parts,—these parts were called bhakti. Generally, there were five kinds of bhaktis, e.g.—1. Prastāva; 2. Udgītha; 3. Pratihāra; 4. Upadrava and 5. Nidhana.

According to some opinion there were seven kinds of bhaktis e.g.—1. Oṅkāra, 2. Hiṅkāra, 3. Prastāva, 4. Udgītha, 5. Pratihāra, 6. Upadrava, 7. Nidhana. Or, instead of 'Oṅkāra', 'Ādi' to come in place.

Bhakti-rasa (भक्तिरस)—According to Karṇāṭaka and Vaiṣṇava opinion, it is a particular devotional sentiment or tenth rasa. According to other opinion, it is a variety of emotion.

Bhakhār, Bhaṁkhār (भखार, भंखार)—Name of a particular rāga.

Bhakhār yukta rāgā-nāma (भखार युक्त राग नाम)—Names of rāgas with prefix Bhakhār—Bhakhār-pañcama, Bhakhār-bhairava.

Bhakhārī (भखारी)—Name of a particular rāga.

Bha-gaṇa (भ-गण)—Adding two laghu varṇa after one guru-varṇa. [See : Gaṇa]

Bhagna (भग्न)—Unpleasant sound like that of a donkey. A particular fault of sound.

Bhajan (भजन)—Songs on the subjects of devotion to God, greatness of guru, knowledge, conscience, indifference to the world. Religious songs. Chanting of the name of the Lord. Songs with utmost pleasantness. A particular style of song in which there is pleasantness with softness and same importance is given to svara and language. This type of song is sung generally in 'Bhajanī' tāla or Dādrā type of tālas. The difference between Bhajana and Dhrupada type of songs, composed on devotional themes, is only in their styles of expression. 'Santa-gīta' and Kīrtanas also come under Bhajan category. The differences may be maintained under the following rules—

1. Bhajan—discussion about God, 2. Santa-gīta—advice on indifference to the world. 3. Kīrtana—songs, on name of the Lord or His amorous sports.

Bhajan-goṣṭhī (भजन गोष्ठी)—A group of bhajan singers, formed with a main singer, dohār (co-singers) and vādaka (players).

Bhajan Śruti (भजनश्रुति)—'Nasbug' in Karṇāṭaka terminology. [See : Nasbug]

Bhajanī (भजनी)—Name of a particular tāla.

Bhaṇitā (भणिता)—mentioning of the name of the composer or padakartā of the poem.

Bhavānī (भवानी)—Name of a particular rāga.

Bhammānī (भम्मानी)—Name of a particular rāga.

Bharata 1 (भरत 1)—Naṭa. One who is knowledgeable in drama. One who is knowledgeable in Nāṭya-śāstra. Writer of Nāṭya-śāstra.

Bharata 2 (भरत 2)—A particular tribe/clan whose profession is dancing. Professional dancers of Gujarat.

Bharata 3 (भरत 3)—Any thing that is established by bhāva (emotion/thought), rasa (sentiment), tāla.

Bharatanāṭyam (भरतनाट्यम्)—A particular classical dance style, prevalent in South India. It begins with 'Namaskāra' (bow/salutation) and ends with exhibiting various beautiful footwork. The various steps of this dance are as follows :—

1. *Alārippu*—To dedicate oneself at the feet of God like a full bloomed flower. Use of 'tei', 'ta' etc., bols (syllables) or varṇas of nṛtya are made with song and tāla. These varṇas of nṛtya (syllables of dance) are called 'Sollukkattu' or 'Sollakkettu'.

2. *Jatisvaram*—Expressing syllables of Tāla and Svaras in dance. [The real spelling of Jati is Yati, which means varṇas (syllables) of instruments.]

3. *Śabdam*—Expressing the meaning of words of song by acting through dance. The song expresses glory.

4. *Varṇam*—Expressing a story through dance, with which nṛtta [body movement without expressing any emotion] is done several times in between. In Varṇam, varieties of chanda (rhythm) with 'aṅgahāra' and Tihāi or Tiramanam are used. [Tihāi means three times repeated]

5. *Padam*—Padam is a type of song which expresses Nāyikā-bheda and this is exhibited through abhinaya (acting) only. [See : Nāyikābheda]

6. *Tillānā*—Nṛtta (dance), which is done in between pada, exhibiting various gestures and postures in different tempo. Each part of this nṛtta is called 'Aḍabu'.

7. *Ślokābhinaya*—Acting of ślokas through dance.

Bharata-basanta, Bharatamata-bhairava (भरत-बसन्त भरतमत-भैरव)—Name of a particular rāga.

Bharataṅgā (भरतङ्गा)—Name of a particular tāla.

Bharṭidāra (भरटीदार)—Various acts

expressing rāga. The musician, who is a collector of many rāga-rāgiṇīs.

Bhari (भरि)—Tāli (clap). Strike. Those tāla divisions of Hindusthānī-paddhati, where there is no fāk or fākh (unsounded beat). [See : fāk]

Bharoyā (भरोया)—Name of a particular tāla. Bharovā.

Bhaṁkār (भंकार)—[See : Bhakhār]

Bhāvar (भाँवर)—Bhramar. Name of a particular rāga.

Bhāo (भाओ)—Bhāv. To express the emotions of mind through aṅga (body movements).

Bhāo-batlānā (भाओ बत्लाना)—Bhāo batānā. Expression of the inner meanings of the words of the songs of Ṭhumari-style, through tune and body gestures.

Bhāoyāiyā (भओयाइया)—Particular type of folk songs prevalent in the areas of Rangpur, Coochbihar etc, in Bengal.

Bhāg (भाग)—Division of tāla or part of pāda.

Bhāgavatāra (भागवतार)—In Karṇāṭaka terminology, one who explains religious scriptures with the help of music. Teacher of music or professional musician.

Bhājā (भाँजा)—To practise. Riāz. To do Alāpa (expansion of a rāga).

Bhāṭ (भाट)—One who sings the glory of a family or one who sings in praise of God or kings. Singer who sings lyrics on social conditions or historical events.

Bhāṭiyār, Bhaṭiyār (भाटियार, भटियार)—Prevalent Hindusthānī rāga.

Bhāṭhiyāl, Bhāṭiyāl (भाठियाल, भाटियाल)—Name of a particular rāga.

Bhaṭiyālī (भाटियाली)—A particular type of folk song of East Bengal.

Bhāṇḍa (भाण्ड)—A particular type of mṛdaṅga.

Bhāṇḍir-bhāṣā (भाण्डिर भाषा)—Prākṛt language prevalent in the middle ages. Many songs have been composed in South India in this medium.

Bhānumatī (भानुमती)—Name of a particular tāla. It is a Karṇāṭaka 'Mela' or rāga.

Bhāva (भाव)—A particular state of mind. Transformation or change in the state of mind. Change in mental state that takes place in order to express the permanent rasa (sentiment) of one's mind for the sake of nāṭya (drama) or any other external cause.

Bhāva prakāra (भाव प्रकार)—Change in bhāva due to nāṭya (drama). It is mainly of three types—e.g.—

1. Sthāyī bhāva, 2. Byābhicārī bhāva and 3. Sātvika bhāva.

1. *Sthāyī*—As an ingredient of rasa, to have a state of mind (bhāva) which is un adulterated.

It is of nine varieties, e.g.—(1) Rati, (2) Hāsa, (3) Śuca, (4) Krodha, (5) Utsāha, (6) Bhaya, (7) Jugupsā, (8) Vismaya, (9) Nirveda. [According to some opinion, Śānta should be in place of Jugupsā and Śama should be in place of Utsāha.

2. *Vyābhicārī bhāva*—A bhāva (feeling) which is short lived, faltering and full of variety. It is generally of 33 varieties, e.g.—(1) Nirveda, (2) Glāni, (3) Śaṅkā, (4) Asūyā, (5) Mada, (6) Śrama, (7) Ālasya, (8) Dainya, (9) Cintā, (10) Moha, (11) Smṛti, (120 Dhriti, (13) Brīḍā, (14) Capalatā, (15) Harṣa, (16) Ābega, (17) Jaḍatā, (18) Garva, (19) Viṣāda ,(20) Outsukya, (21) Nidrā, (22) Apasmāra, (23) Supta, (24) Vibodha, (25) Amarṣa, (26) Avahittha, (27) Ugratā, (28) Mati, (29) Vyādhi, (30) Unmāda, (31) Maraṇa, (32) Trāsa, (33) Vitarka. The other name of this bhāva is 'Sañcārī-bhāva'.

3. *Sātvika bhāva*—Feelings (bhāvas) of joy or sorrow expressed by body gestures according to the norms of drama. This is of eight varieties, e.g.—(1) Stambha, (2) Sveda, (3) Romāñca, (4) Svara-bheda, (5) Vepathu, (6) Vaivarṇya, (7) Aśru, (8) Pralaya.

Bhāva Sahāyaka (भावसहायक)—Those which help to produce 'bhāva'. These are of three types, e.g.— 1. Vibhāva, 2. Anubhāva, and 3. Sañcārī-bhāva.

(1) *Vibhāva*—A person, a thing or some quality that produces bhāva. It has two states, e.g.— (a) Ālamvana and (b) Uddīpana.

(2) *Anubhāva*—The act through which bhāva expresses itself.

(3) *Sañcārī-bhāva*—The physical efforts through which mental state is expressed. This expression is restless and temporary. Examples of the above mentioned three 'bhāva's:—

(1) Example of Vibhāva—nāyaka (hero), nāyikā (heroine), dūtī (messenger), alaṅkāra (ornaments), candra kiraṇa (moonlight).

(2) Example of Anubhāva—kaṭākṣa (side glance), romāñca (thrill), cintā (worry), unmāda (madness).

(3) Example of Sañcārī-bhāva—glāni (exhaustion), viṣāda (sadness), ugratā (fierceness), cāpalya (restlessness).

Bhāvāṭa (भावाट)—Able to express bhāva. Expert in expressing bhāva through acting.

Bhāvuka (भावुक)—The singer who can infuse bhāva in songs. Expert in knowing inner meanings of songs.

Bhāla(भाल)—[See : Alaṅkāra]

Bhāṣā (भाषा)—A type of ancient gīti. A variety of ancient rāgas. A Gāndharva rāga which is fit for ālāpa (expansion).

Bhāṣāṅga (भाषाङ्ग)—One of the four ancient Deśī-rāgas. A 'Deśī-rāga' structured by taking the image of ancient Bhāṣā or Grāma-rāga which was capable of having ālāpa. According to Karṇāṭaka opinion, it is that rāga, which is closest to Rāgāṅga-rāga and which is bound by regional rules.

Bhāṣān-yātrā (भाषान यात्रा)—Manasā-maṅgala kāvya, a narrative on Mansā, the goddess of serpent, performed on the lines of yātrā (Jātrā). [See : Yātrā]

Bhāskara (भास्कर)—Name of a particular rāga.

Bhāskarī (भास्करी)—Name of a particular rāga.

Bhāskarī-yukta rāga-nāma (भास्करी-युक्त राग नाम)—Rāga names with prefix Bhāskarī—Bhāskarī-kalyāṇa, Bhaskarī-kānarā etc..

Bhinna-pañcama (भिन्नपञ्चम)—Name of a particular ancient rāga. A variety of 'Grāma-rāga' of the Gāndharvas. Name of an ancient rāga with a modern form.

Bhinna-ṣaḍja (भिन्नषड्ज)—Name of a particular ancient rāga. A variety of 'Grāma-rāga' of the Gāndharvas. An ancient rāga with a modern form.

Bhinnā (भिन्ना)—A variety of ancient-song (gīti). A gīti consising of gamaka, and svaras which are curved (vakra) and fine (sūkṣma). [Vakra=not simple (asarala). Sūkṣma=clear (suspaṣṭa) alaṅkāras.] [See : Gamaka]

Bhīta (भीत)—A particular fault of singing. One who sings with fear.

Bhīma (भीम)—Slightly prevalent rāga.

Bhīma-yukta rāga-nāma (भीम-युक्त राग नाम)—Rāga names with prefix Bhīm—Bhīm-kānarā, Bhīm-kauś, Bhīm-nāganī, Bhīm-palāsī, Bhīmaśrī, Bhīm-sāraṁ, etc..

Bhujaṅga (भुजङ्ग)—A particular type of rāga, which is not prevalent.

Bhūri (भूरि)—According to Karṇāṭaka terminology, it is a kind of curved Śiṅa (Siṅgā), horn type of instrument, made of brass, used in temples.

Bhūt saṁkhyā (भूत संख्या)—A number designated for a particular thing or subject, e.g.— Candra=1, Netra=2, Agni=3, Veda=4, Vāṇa=5, Ṛtu=6, Ṛṣi=7, Vasu=8, Brahma=9, Dik or Diśi=10, Rudra=11, Āditya=12 ..... etc.

In Karṇāṭaka paddhati, the svara-sthānas of

each Melakartā rāga (72 in number), are determined by the cakra of the Bhūta Saṁkhyā. [See : Cakra]

Bhūpa (भूप)—Corruption of the name of rāga-Bhūpālī.

Bhūpa-yukta rāga-nāma (भूप-युक्त राग-नाम)—Names of rāgas with prefix Bhūpa—Bhūpa-kalyāṇa, Bhūpa-kānarā, Bhūpa-kedāra, Bhūpa-ṭoḍī, Bhūpa-śaṅkarā, Bhūpakī-kalyāṇa, Bhūpakī-kānarā, etc..

Bhūpāla (भूपाल)—Name of an ancient rāga. A rāga of the Karṇāṭaka paddhati.

Bhūpāla-yukta rāga-nāma (भूपालयुक्त राग नाम)—Names of rāgas with prefix Bhūpāla—Bhūpāla-ṭoḍī, Bhupāla-rañjinī, etc..

Bhūpālī (भूपाली)—Name of a particular rāga.

Bhūmi-dundubhī (भूमि दुन्दुभी)—A Vedic ānaddha vādya (membranophone). [See : Vādya]

Bhūṣikā (भूषिका)—Kaṇ or sparśa-svara, note with slight touch of the alaṅkāra (ornamentation). English term is 'Grace note'.

Bhedaka 1 (भेदक 1)—Svara, pāṭa, etc. 'prabandha-aṅga's, with which or with the special use of which, differences with other prabandhas can be explained. [See : Prabandha 1]

Bhedaka 2 (भेदक 2)—The musical ingredients with which differences between musical elements/subjects can be explained. For example—in ancient times 'D' and 'P', the two svaras, were considered 'Grāma-bhedaka' svaras i.e. indicated difference between Ṣaḍja and Madhyama grāmas].

Bherī (भेरी)—Dundubhī. [See : Vādya]

Bhairava 1 (भैरव 1)—Prevalent Hindusthānī ṭhāṭa and rāga.

Bhairava 2 (भैरव 2)—Ancient type of tāna. [See : Tāna]

Bhairava 3 (भैरव 3)—Name of a particular tāla.

Bhairava-yukta rāga-nāma (भैरव-युक्त राग-नाम)—Names of rāgas with prefix Bhairava—Bhairava-bahār, Bhairava-bārānī, Bhairava-vairāṭī, etc..

Bhairavā (भैरवा)—Name of a particular rāga.

Bhairavi (भैरवी)—Prevalent Hindusthānī thāṭa and rāga.

Bhairavī-yukta rāga-nāma (भैरवी-युक्त राग-नाम)—Names of rāgas with prefix Bhairavī—Bhairavī-ṭoḍī, Bhairavī-bahār, etc..

Bhoga (भोग)—The first part out of the two of 'Ābhoga' tuk or dhātu (stanza). Sañcārī.

Bhogā-bhogī (भोगा-भोगी)—'Bhoga' and 'Ābhoga' tuk or dhātu (stanza). Sañcārī and Ābhoga. Ārohī (ascendance) and Avrohī (descendance) portions of 'Ābhoga' tuk. [See : Tuk, Dhātu]

Bhoga-yukta rāga-nāma (भोग-युक्त राग-नाम)—Names of rāgas with prefix Bhoga—Bhoga-kānarā, Bhoga-basant, Bhoga-vāhinī, Bhoga-mañjarī, Bhoga-sāraṁ, etc..

Bhogī (भोगी)—Name of a particular rāga.

Bhogīśvarī (भोगीश्वरी)—Name of a particular rāga.

Bhorkalī (भोरकली)—Name of a particular rāga.

Bhor-basant (भोर-वसन्त)—Name of a particular rāga.

Bhramaṇa (भ्रमण)—Name of a particular tāla.

Bhramara, Bhramarī (भ्रमर, भ्रमरी)—Karaṇa-bheda in nṛtya (dance). Fast movement/motion. [See : Karaṇa 5]

Bhrāmarī (भ्रामरी)—A recenthy innovated, small sitār. [Innovator—Sureshchandra Chakravarti. Named by—Kaji Nazrul Islam]

Ma (म)

Maiṣālī (मइशाली)—A variety of the Bengali folk song, named Bhāṭiyālī. The cowboys of East Mymensingh and West Srihatta area sing this song while minding buffaloes.

Makariṇī (मकरिणी)—The last portion of ālāpa of rāga. The fifth stage of rāga-ālāpa.

Ma-gaṇa (म-गण)—[See : Gaṇa]

Mag-Firingir gāna (मग-फिरिङ्गीर गान)—Historical folk-songs which were based on the stories of torture committed by the Portuguese pirates. These songs were more prevalent in Chittagong area.

Maṅgala (मङ्गल)—A particular type of ancient gīta-prabandha. A particular type of chanda. A rare rāga. A kind of tāla.

Maṅgala-yukta rāga-nāma (मङ्गल-युक्त राग-नाम)—Names of rāgas with prefix Maṅgala—Maṅgala-kośa, Maṅgala-kānarā, Maṅgala-gurjarī, Maṅgala-bhairava, Maṅgala-sampūraṇa, Maṅga-lāṣṭaka, etc..

Maṅgala gīta (मङ्गल गीत)—Rural form and version of ancient 'Maṅgala' gīta-prabandha. It is a kind of narrative song performed with a purpose or motive, and its composition is based on various stories of Purāṇas or otherwise. Narration is presented with song, while there is inseparable relationship with 'Diśā-gāna' [See : Diśā] included in the narration. Many types of maṅgala-gītas, e.g. Kālikā-maṅgala, Caṇḍī-maṅgala, Durgā-maṅgala, Manasā-maṅgala, Rāya-maṅgala, etc. were found to be prevalent in Bengal during various periods.

Mañca (मञ्च)—Corruption of the ancient word 'Maṇṭha'. It is a variety of tāla. Bengali terminology for the English word 'Staff' (in notation).

Mañjarī (मञ्जरी)—A type of non-prevalent rāga.

Mañjarī-yukta rāga-nāma (मञ्जरी-युक्त राग-नाम)—Names of rāgas with prefix Mañjarī–Mañjarī-ṭoḍī, Mañjarī-sāraṁ, etc.

Mañjīra (मञ्जीर)—Nūpur. Ghuṅgur. (Tiny bells for the anklets).

Mañjīdār (मञ्जीदार)—A variety of gat in tablā-laharā. [See : Laharā]

Mañjughoṣā (मञ्जुघोषा)—Name of a ancient rāga.

Maṭhya, Maṇṭha (मठय, मण्ठ)—Name of a particular tāla. A Karṇāṭaka tāla. A type of alaṅkāra (ornamentation).

Maḍḍu, Maḍḍuka (मड्डु, मड्डुक)—A type of large ḍamaru, a kind of drum.

Maṇṭhaka (मण्ठक)—A particular type of ancient 'Gīta-prabandha', the other name of which is Maṇṭha [See : Prabandha 3]. An ancient tāla.

Maṇḍarī (मण्डरी)—Name of a particular rāga.

Maṇḍala (मण्डल)—Chapter. Prastāra or expansion of Svara or Mūrcchanā. A common name for svara, mūrcchanā, tāna, etc.. Mixture of a few 'cārī's of ancient dance. Alaṅkāra. [See : Respective terms]

Matta (मत्त)—Name of a particular tāla.

Mattakokila (मत्त कोकिल)—Name of a particular Karṇāṭaka rāga.

Mattakokilā (मत्त कोकिला)—Svara maṇḍala, a musical instrument. [See : Vādya]

Mattaṣanmukha (मत्तषन्मुख)—Name of a particular tāla.

Matsarīkṛtā (मत्सरीकृता)—A particular type of ancient mūrcchanā. [See : Mūrcchanā]

Madana (मदन)—Name of a particular tāla.

Madana-dolā (मदन-दोला)—A particular Tāla of Kīrtana of Bengal.

Madantī (मदन्ती)—A particular name of a Śruti. [See : Śruti]

Madrarāul-kānarā (मद्रराउल कानरा)—Name of a particular rāga.

Madhgiri (मधगिरि)—Rāga 'Madhukarī'.

Madhu (मधु)—Name of a particular rāga.

Madh vā Madhu-yukta rāga-nāma (मध वा मधु-युक्त राग-नाम)—Names of rāga with prefix Madh or Madhu—Madhkelī, Madhkośa, Madhvantī, Madh-basant, Madhu-mañjarī, Madhu-mālatī, Madhu-mithun, Madhu-rañjanī, etc..

Madhukarī 1 (मधुकरी 1)—A particular name of a Śruti. [See : Śruti]

Madhukarī 2 (मधुकरी 2)—A variety of ancient flute. [See : Vādya]

Madhukarī 3(मधुकरी 3)—Name of a particular rāga.

Madhura (मधुर)—[See : Śabda guṇa]

Madhya, Madh (मध्य, मध)—Natural voice produced in throat. The natural place of svara. The second or natural place of Saptaka. The natural laya or tempo of tāla, which is based on laghu-mātrā (I). [See : Sthāna, Laya]

Madhyamāna (मध्यमान)—Name of a particular tāla.

Madhyalaya (मध्यलय)—The natural laya (tempo) of tāla.

Madhyasthāna (मध्यस्थान)—Madhya or Mudārā. Out of the three Indian Saptakas (heptads), it is the middle one or Mudārā.

Madhyasthāyī (मध्यस्थायी)—According to Karṇāṭaka terminology, it is the 'Madhya-sthāna' (middle octave)

Madhyama (मध्यम)—Fourth svara of saptaka. In short, it is 'M' svara.

Madhyamakāla (मध्यमकाल)—A variety of 'Manodharma Saṅgīta', according to Karṇāṭaka terminology. Doing tāna and vistāra of song with the help of bols (syllables) like 'ā', 'nom', 'tom', etc., in which strict regulation of tāla is not adhered to. Ghanam. [See : Manodharma Saṅgīta]

Madhyama-gāyanī vṛnda (मध्यमगायनी वृन्द)—[See : Vṛnda]

Madhyama-grāma (मध्यम ग्राम)—A particular 'grāma' (musical scale) or 'Svara-grāma', which was prevalent in ancient Gāndharva or Mārga Saṅgīta and which had its first svara (tonic) or 'grāmaṇī' svara on 'Madhyama' or 'M' the fourth note. Name of a particular grāma-rāga.

Madhyama-grāma-rāga (मध्यम ग्राम राग)—Name of a particular ancient gāram-rāga. A particular 'grāma-rāga' born out of ancient 'Madhyama-grāma' [See : Grāma rāga]

Madhyama Vāggeyakāra (मध्यम वाग्गेयकार)—[See : Vāggeyakāra]

Madhyama vādak (मध्यम वादक)—One who does not possess a few of (vādaka-guṇas), good qualities of playing. [See : Vādak guṇa-doṣa]

Madhyama vṛnda (मध्यम वृन्द)—[See : Vṛnda]

Madhyama-rāga (मध्यम राग)—The rāga in which it is possible to carry out vistāras (expansion) but in a broad way.

Madhyama Sādhāraṇa (मध्यम साधारण)—When 'G'-svara or Gāndhāra, borrows the first śruti of 'M'-svara or Madhyama (consisting of 4 śrutis) of Madhyama grāma and becomes 3-śrutis and Pañcama (P) svara borrows the last Śruti of 'M' svara and becomes 4-śrutis (P of madhyama grāma is of 3-śrutis under normal conditions) then, the changed 'M' svara becomes 2-śrutis and is called Madhyama sādhāraṇa. Cyuta madhyama. [See : Cyuta madhyama]

Madhyamā (मध्यमा)—A particular 'Jāti', which used to be the frame for composing tunes in ancient Gāndharva Saṅgīta. [See : Jāti]

Madhyamā-kapāla (मध्यमा कपाल)—Name of a particular Kapāla gīti under ancient Gāndharva 'Brahma gīta'.

Madhyamādi (मध्यमादि)—Belongs to the class of Rāga Sāraṁ'. 'Madhmād sāraṁ,

rāga. A rāga belonging to the class of ancient rāgāṅga.

Madhyamāvatī (मध्यमावती)—A rāga which is non-prevalent or recently innovated. A Śuddha-rāga of the Karṇāṭaka paddhati (system).

Madhyamodīcyavā (मध्यमोदीच्यवा)—An ancient Jāti. [See : Jāti].

Madhyasthāṁśa(मध्यस्थांश)— Adding the avayava (structure) of a rāga with another rāga, where question of having any similarity or dissimilarity with each other does not arise. [See : Aṁśa, Avayava1].

Madhyā (मध्या)—Name of a particular śruti-jāti. [See : Śruti-jāti]

Manaraṁ (मनरं)—Name of a particular rāga.

Mansār gāna (मनसार गान)—Manasā-maṅgala. A non-purāṇic Maṅgala-gīta, based on the story of Lakhindar-Behulā.

Manasā-maṅgala (मनसामङ्गल)—[See : Maṅgala-gīta]

Manodharma Saṅgīta (मनोधर्म सङ्गीत)—In Karṇāṭaka terminology, it is a self created type of music. It is of four kinds, e.g.—(1) Rāga-ālāpanā; (2) Madhyama kāla tānam; (3) Pallavī and (4) Svaram-gīta.

Manomañjarī (मनोमञ्जरी)—Name of a particular rāga.

Manorañjinī (मनोरञ्जिनी)—Name of a particular rāga.

Manohar (मनोहर)—Name of a particular rāga.

Manohar-yukta rāga-nāma (मनोहर-युक्त राग-नाम)—Names of rāgas with prefix manohar—Manohar-kedāra, Manohar-mallāra, etc..

Manoharsāhī (मनोहरसाही)—A type of folk song. A special variety of 'Kīrtana' of Bengal.

Manoharā (मनोहरा)—Name of a particular rāga.

Manoharī, Manoharī-kānarā (मनोहरी, मनोहरी-कानरा)—Name of a particular rāga.

Mankā (मन्का)—A very small ball or dice with a hole, made of stone, wood or glass, used in instruments like vīṇā. The guṭikā (very small ball/dice like thing), made of wood, bone, stone or glass etc. which is strung near panthī (tail-piece) of instruments like vīṇā, etc. in order to adjust the pitch of svara. [See : Panthī]

Mandar (मन्दर)—Hindusthāni pronunciation of mandra.

Mandar-kauśī (मन्दरकौशी)—Name of a particular rāga.

Mandaram (मन्दरम्)—The second string of vīṇā, according to Karṇāṭaka terminology.

Mandā (मन्दा)—[See : Śruti]

Mandāra (मन्दार)—Name of a particular rāga.

Mandāriṇī (मन्दारिणी)—A variety of Kīrtana of Bengal.

Mandirā (मन्दिरा)—[See : Vādya]

Mandra 1 (मन्द्र 1)—Pleasant, deep sound. The svara that originates from the heart. Lowest saptaka (heptad).

Mandra 2 (मन्द्र 2)—The ādi (first) or the lowest svara applied in the svara-arrangement of alaṅkāra (ornamentation).

Mandra 3 (मन्द्र 3)—A particular rāga-lakṣaṇa (characteristic). The previous svara to aṁśa-svara, the main or vādī svara.

Mandra 4 (मन्द्र 4)—The sixth svara of Vedic svara-grama (scale) in descending movement.

Mandra 5 (मन्द्र 5)—Mṛdaṅga. [See : Vādya]

Mandra-gati (मन्द्रगति)—Avroha gati (descending movement). Pūrvāṅga (lower tetrachord) in Karṇāṭaka terminology. ['S' to 'M']

Mandra-tāra-prasanna, Mandra-madhya (मन्द्र-तार-प्रसन्न, मन्द्र-मध्य)—[See : Alaṅkāra]

Mandra-bāhār (मन्द्र-बाहार)—[See : Vādya]

Mandra-sādhana (मन्द्र-साधन)—Practising or exercising on voice culture or instruments

in the svaras of mandra-saptaka (lower octave).

Mandra-sthāna, Mandra-saptaka (मन्द्रस्थान, मन्द्रसप्तक)—The first or lowest saptaka (heptad) out of the three, applied in Indian music and its svaras. Udārā. [See : Saptaka, Sthāna, Mandra 1]

Mandra-sthāyī (मन्द्रस्थायी)—'Mandra-sthāna' or 'Mandra-saptaka', according to Karṇāṭaka terminology. Udārā. [See : Mandra-sthāna].

Mandrādi, Mandrānta (मन्द्रादि, मन्द्रान्त)—[See : Alaṅkāra]

Maidān, Maydān (मैदान, मयदान)—The white portion of the hide cover in Tablā and bāya, between kinār (egde) and syāhī/ Gāb (the black paste applied in a circle on the hide cover). [See : Kinār, Syāhī]

Mayūr (मयूर)—Name of a rāga; Name of a tāla.

Mayūrdvani (मयूरध्वनि)—Name of a rāga.

Mayūrī (मयूरी)—Name of rāga. 'Muharī' rāga.

Mayūrī-yukta rāga-nāma (मयूरीयुक्त राग-नाम)—Names of rāgas with prefix Mayūrī—Mayūrī-basanta, Mayūrī-mallāra, etc..

Mardala (मर्दल)—Mṛdaṅga, Śrīkhol [See : Vādya]

Malaya-yukta rāga-nāma (मलय-युक्त राग-नाम)—Names of rāgas with prefix Malaya—Malayakedāra, Malaya-ṭoḍī, etc..

Maloha-kedāra (मलोह केदार)—Another name of Maluhā-Kedāra rāga.

Malla (मल्ल)—Name of a particular tāla.

Malla-kauśika (मल्लकौशिक)—Some people accepted the view that 'Mālkauns' rāga is a gift of the Malla tribe. They were in favour of accepting this name.

Mallatūrya (मल्लतूर्य)—A particular type of instrument used for the battle. Mahā-svana. [See : Vādya]

Mallāra (मल्लार)—Mahlār. Name of a particular rāga.

Mallārī (मल्लारी)—Mahlārī. Name of a particular rāga.

Mallārī-yukta rāga-nāma (मल्लारीयुक्त राग-नाम)—Names of rāgas with prefix Mallārī—Mallari-kānarā, Mallārī-kedāra, etc..

Mallikā (मल्लिका)—Name of a particular rāga. Name of a particular tāla.

Mallikāmoda (मल्लिकामोद)—Name of a particular tāla.

Masak 1(मसक 1)—Expressing the mood of pathos, in Kathak dance.

Masak 2(मसक 2)—A particular type of gamaka. Going to next higher note from lower note and coming back to lower note with mīḍ and again go to the higher note. Tripuśca. (Ni SNS) [See : gamaka, Mīḍ]

Masītkhānī (मसीतखानि)—Special style of playing (Bāj) and 'Gat' (composition) of slow tempo on sitar. It was innovated by one eminent musician named Masīt Khān. This bāj and gat are now also incorporated in other string and wind type of instruments. [See : Bāj, Gat] (Maśīt Khan is also mentioned as Masīt Khā̆, Masīd Khā̆ or Maśīt (Khā̆).

Mahaḍā (महड़ा)—Corruption of Mukhaḍā [meaning, the starting portion]. [In Bengali Mohaḍā, Mahalā]. Song of the main singer. The starting portion of Kavigāna, Half-akhḍāī gāna, etc. prepared and presented with the practice of acting.

Mahatī vīṇā (महती वीणा)— [see : Vādya]

Maharā (महरा)— Mahalā. Practice and preparation of acting, etc.. [Many acknowledge the difference between Mahaḍā and Maharā in spelling and meaning, and accept the above mentioned meaning for Maharā while use Mahaḍā for other meanings]. [See : Mahaḍā]

Mahalā (महला)—[See : Maharā]

Mahādvanda (महाद्वन्द)—An instrument for battle.

Mahānanda (महानन्द)— It is an ancient type of 'Veṇu' (flute)

Mahānāgarā (महानागरा)— [See : Vādya]

Mahānāṭaka-Vīṇā (महानाटकवीणा)— A type of ancient vīṇā.

Mahānāda (महानाद)— Kāhalā type of vādya. [See : Vādya]

Mahā prabandha (महाप्रबन्ध)— Ancient Rāga-kadamba-Prabandha gīta, in which 32 rāgas and 32 tālas were applied. [See : Prabandha]

Mahāvajra (महावज्र)— [See : Alaṅkāra]

Mahā-biāḍī, Mahā-biḍāḍī (महा-बिआड़ी, महा-बिड़ाड़ी)—Alpat. A kind of layakārī (movement of tempo) in which, tempo of 4 mātrās is expressed in 9 mātrās.

Mahāvrata (महाव्रत)—[See : Tāna]

Mahāsvana (महास्वन)—Raṇaturya. [See : Vādya].

Mā, M (मा, म)— The prevalent name of Madhyama svara of a Saptaka, the fourth note of the heptad.

Māijh - bhāṇḍārī (माइझ-भाण्डारी)— Song of Sufī Faqirs. These are songs about truth regarding body (dehatatva) or Sufi doctrines for worship, described in allegorical expression. These are songs presented by Āuls of Māijh-bhāṇḍār village of Chittagong (Bangladesh).

Māifil (माइफिल)— Music soiree. Musical gathering. Festival of mucic. Jalsā. [Derived from A. word 'Mehfil' (Assembly)]

Māgadha (मागध)—Name of a particular tāla.

Māgadhī-gīti (मागधी गीति)— A particular gīti of ancient Gāndharva jāti-gāna, which used to be sung in three different Vṛttis. [See : Gīti, Vṛtti]

Māṅgalya-yantra (माङ्गल्य यन्त्र)— Those ānaddha-vādyas (membranophones) which were played during auspicious events, e.g.— Tikāḍā, Kāḍā, Nākāḍā, Ḍampha, Śrīkhol, etc.. [See : Vādya]

Mājh (माझ)—Name of a particular rāga. A particular type of miśra-rāga (mixed rāga). Mañjī. Situated in the centre.

Māñjhā (माञ्झा, मान्झा)— Melāpaka dhātu (lyrical stanza), which unites or brings in contact at a central point. The central portion between Sthāyī and Antarā, which is used in 'gats' (instrumental compositions) of string instruments.

Māṭh-laya (माठ-लय)—Vilamvita laya or slow tempo of Kīrtana song of Bengal.

Māḍ, Māḍh, Māṇḍ (माड़, माढ़, माण्ड)—Name of a particular rāga. A particular flok song of Rajasthān.

Mātaṅgī (मातङ्गी)—Name of a Śruti (microtone). Vajrikā Śruti.

Mātan, Mātān (मातन, मातान)— Bol (syllables) in rhythm or fast 'Paraṇ' which is used with 'Ākhar' of Kīrtana songs and which expresses mood of a dance. [See : Paraṇ, Ākhar]

Mātu (मातु)—Language of song, whether meaningful or meaningless. According to other opinion, it means qualities such as sweetness, combination of rāga and varṇa.

Mātṛkā (मातृका)— A particular 'Prabandha'. Mixture of two Karaṇas. [See : Karaṇa 1]

Mātṛkāpada (मातृकापद)— According to Karṇāṭaka paddhati (system), words such as 'Aiya' , 'Am', 'Bebe', etc..

Mātrā 1 (मात्रा 1)— Single units which determine time of tāla. Quanitity or measure of time of Laghu tālāṅga (I). Half the measure of time taken by a crow to utter svara. The amount of time taken to utter five Laghu varṇas (simple letters).

Mātrā 2 (मात्रा 2)— Ancient Karṇāṭaka name for Śruti (microtone).

Mātrā - kalā (मात्राकला)— Number of Mātrās (beats/units of tālā) in ancient tālāṅga. [See : Daśa-prāṇa]

Mātrā- gaṇa (मात्रा-गण)—[See : Gaṇa]

Mātrā-vibhāga (मात्रा विभाग)—Different varieties of duration of mātrās (beats), e.g—

1 mātrā = Laghu
2 mātrā = Guru
3 mātrā = Pluta
4 mātrā = Kākapada
8 mātrā = Haṁsapada
16 mātrā = Mahāhaṁsapada.
½ mātrā =Druta
¼ mātrā = Anudruta
⅛ mātrā = Truṭi
1/10 mātrā = Kalā.... etc. [See : Laghu]

Māthaṭ (माथट)—The slow tempo that occurs in Kīrtana of Bengal after 'Mātan' is played and then 'sama' is reached after 'tihāi' [See : Kīrtana, Mātan, Tihāi]

Māthur (माथुर)— To go to Mathura, 'Rasa-kīrtana' padas (passages) under Pravāsa, like union with Kubjā, etc. [See : Rasakīrtana]

Mādal (मादल)— 'Mardala'. Santhal tribes' ānaddha-vādya (membranophone), a drum which has the body made of clay. Its face is wider than Mardala but smaller in length. [See : Vādya]

Mādhavī (माधवी)— Another name for Prasāriṇī Śruti (microtone). Name of a particular rāga.

Mān (मान)— Exhibition of tāla by sounded or unsounded acts during resting time of tāla. The rest period between two tāla-kriyā (actions of tāla). Exhibition by hand which explains division of tāla. Duration of Kalā, which divides mātrā. The action of playing, which completes at sama after creating varieties of chandas (rhythm) performed after Mātān of Kīrtana has been played. 'Mūrcchan'. Quantity / measure. The measure of progress in sthāya. [See : Tāla, Virāma, Kalā, Mātān, Sama, Murcchan, Sthāya]

Mānkā (मान्का)— [See : Mankā]

Mānjhā (मान्झा)— Melāpaka dhātu (lyrical stanza) . [See : Melāpaka]

Mānjhādār (मान्झादार)— The central portion of bol (syllables) which consists of three repetitions and has a separate chanda (rhythm).

Mānavī (मानवी)— Name of particular rāga.

Māyūr (मायूर)— Difference in pronunciation of the word Māhur. Name of a rāga prevalent in Kīrtana of Bengal.

Māyurī 1 (मायूरी 1)— Esrāj, which consists of tumba (belly) resembling a peacock; mayūr meaning peacock. [See : Vādya]

Māyūrī 2 (मायूरी 2)— A kind of mārjanā. [See : Mārjanā].

Māyā-mālavagauḍ (मायामालवगौड़)— 15th number mela of Karṇāṭaka system. Karṇāṭaka name of Bhairava thāṭa.

Mārfati, Mārfatī (मारफति, मारफती)—A particular folk song sung by Muslim faqirs. This is originated from the A. word 'Mārfat', which means knowledge, manifestation of the divine.

Mārvā (मारवा)— A particular type of rāga. A particular type of thāṭa. Mālavā.

Māru (मारु)— A particular type of rāga

Māru-yukta rāga-nāma (मारु-युक्त राग-नाम)— Names of rāgas with prefix Māru—Māru kedāra, Māru-belāvala, Māru-bihāga, Māru-sāraṁ etc..

Mārga 1 (मार्ग 1)— 'Gāndharva' nāṭya gīta (ancient songs of dramas). 'Gāndharva' gīta. Mārga or Gāndharva Nṛtya (dance). It is a variety of Deśī-gīta which is consisted of ālāpa (expansion) etc. ten lakṣaṇas (characteristic) and its real name is 'Deśīmārga' or 'Mārga-deśī'.

Mārga 2 (मार्ग 2)— The speciality of arrangement of mātrā. Kalā of Tāla division. This used to be of four types in ancient times, e.g.— 1. Dhruva; 2. Citra; 3. Vārtika or Vṛtti; and 4. Dakṣiṇa . In later period some more types were added, e.g.

5. Citratara; 6. Citratama, etc.. [See : Tāla O Prāṇa]

Mārga 3 (मार्ग 3)— Special strokes for playing on more than one ānaddha-vādya, (membranophones), mixture of which creates different types of varṇa or bol (syllables).

It used to be of four kinds during ancient days, e.g.— 1. Aḍḍita; 2. Ālipta; 3. Vitasta; 4. Gomukha.

Mārga 4 (मार्ग 4)— It is the Aṅga of the utterance of truth in garbha-sandhi of ancient nāṭya (drama). [See : Sandhi, Aṅga].

Mārga-yukta rāga-nāma (मार्ग-युक्त राग-नाम)— Names of rāgas with prefix Mārga— Mārga-ṭoḍī, Mārga-deśī, Mārga-hiṇḍola, etc.

Mārga tāla (मार्गताल)— Ancient tāla which was used with Gāndharva or Mārga gīta. This tāla consisted of wonderful application of 'daśa-prāṇa' and 'Kalā'. Mārgatāla means the following ancient tālas, e.g.— 1. Caccatpuṭa' 2. Cācapuṭa; 3. Ṣaṭpitā-putraka; 4. Sampakkeṣṭāka and 5. Udghaṭṭa. [See : Tāla o prāṇa]

Mārga-deśī (मार्गदेशी)— Regional or 'Deśī' classical music. It is also called 'Mārgī' Saṅgīta. [See : Deśī]

Mārgī (मार्गी)— Name of a particular mūrcchanā. 'Mārga-deśī'. [See : Mūrcchanā, Deśī]

Mārjanā (मार्जना)— The business of tuning the ānaddha-vādya (memberanophone). In ancient times Mārjanā used to be of four types, e.g.— 1. Māyūrī; 2. Ardha-māyūrī; 3. Kārmāravī; and 4. Āliṅgya.

1. *Māyūrī*— In this mārjanā, 'S' svara in (*Dakṣiṇa*) right Puṣkara, 'G' svara on the (*Bāmaka*) left, and 'M' svara on the Ūrdhvaka or top of upright were expressed.
2. *Ardha-Māyūrī* — In this mārjanā, 'S' svara in the left Puṣkara, 'Ri' svara on the right and 'D' svara on Ūrdhvaka (upright) were expressed.
3. *Kārmāravī* — In this mārjanā, 'S' svara on right Puṣkara, 'Ri' svara on left and 'P' svara on Ūrdhvaka (upright) were expressed.
4. *Āliṅgya*— In this mārjanā, as an extra, 'Ni' svara was expressed in Āliṅgya class of Puṣkara vādya. [By mārjanā, it was meant that a special type of clay was used, to besmear the Chāvani (face cover of the drum). [See : Puṣkara, Bāmaka, Āliṅgya]

Mārjanī (मार्जनी)— Name of a paritcular Śruti (microtone). [See : Śruti]

Mārsiyā (मार्सिया)— Mārsiyā is an Arabic term, which means to mourn for the dead or song for the dead. Songs of Muharram. Lyrics on the subject of death.

Mālkoś-Mālkauś (मालकोश, मालकौश)— Mālava-kaiśika. Name of a particular rāga.

Mālguñjī (मालगुञ्जी)— Name of a particular rāga.

Mālava (मालव)— Name of a particular rāga.

Mālava-yukta rāga-nāma (मालव-युक्त राग-नाम)— Names of rāgas with prefix Mālava—Mālava-gurjarī, Mālava-besarī, Mālava-śrī, etc.

Mālavā (मालवा)—Mārvā. Name of a particular rāga.

Mālavī (मालवी)—Name of a particular rāga.

Mālavī-ṭaṅka (मालवीटङ्क)—Name of a particular rāga.

Mālaśrī (मालश्री)—Name of a particular rāga.

Mālasī (मालसी)— Name of a particular rāga which could be sung at anytime from the festival of 'Śakrotthāna' (Indradhvaja festival) to Durgā pujā. It is a type of Bengali song composed on the theme of Śakti (Deity of female energy), particularly 'Āgamanī, 'Gaurī-gīti' etc., which were

sung during the above mentioned period and are sung even now.

Mālā (माला)— Name of a particular rāga.

Mālāvatī (मालावती)— Name of a particular rāga.

Mālārāṇī (मालाराणी)— Name of a particular rāga.

Mālinī (मालिनी)—Name of a particular rāga.

Mālī-gaurā (माली-गौरा)—Name of a particular rāga.

Mizrab (मिज़राब)— The wire ring (plectrum) that is worn on the finger to play Sitār etc., type of string instrument. Nakh. Nakhī. Mejrāb.

Miti (मिति)— Mān. Parimāṇ (measure).

Miyā̆ (मियाँ)—A Muslim title, meant for musicians with creative ability. [Miyā̆ Tānsen, Miyā̆ Bakhśu, Miyā̆ Śorī.]

Miyā̆kī (मियाँकी)— The word Miyā̆kī, is used to denote the rāgas popularised or published by Tansen. Example— Miyā̆kī-kalyāṇa, Miyā̆kī-ṭoḍī, Miyā̆kī-bhairava, Miyā̆kī-mallāra, Miyā̆kī-sāraṁ, etc. A type of Jaijayanti and Paṭa-mañjarī rāgas are also added with a prefix Miyā̆kī.

Mirāsī (मिरासी)— Those who have music as a hereditary profession.

Mirtāi (मिरताइ)— The most strongly sounded stroke of tāla in Karṇāṭaka terminology. Sama.

Milan (मिलन)—The composition of Kīrtana of Bengal depicting union. [The composition has to be according to 'Līlā' (amorous sports)].

Milrahŭ (मिलरहुँ)— Name of a particular rāga.

Miśra 1 (मिश्र 1)— A particular Jāti of tālā.

Miśra 2 (मिश्र 2)— Mixing more than one thing, e.g.— Miśra-rāga.

Miśra-svara (मिश्रस्वर)— [See : Svara]

Miśraka (मिश्रक)— Gāyana-doṣa (faulty singing) and Śabda-bheda (differece in sound). [See : Gāyana-doṣa, Śabda-bheda].

Miśrit (मिश्रित)—[See : Gamaka]

Mĭḍ (मींड़)— Moving from one Svara to another in one smooth movement by striking and then either pulling the string or losening it in sitar type of instrument. Uniqueness in the sharpness of sound is noticeable in mĭḍ.

[It seems possible that this term originated from the word mīṇḍan. One gets a clear idea about mĭḍ when the peg of a tānpurā is twisted after striking on the string. [See : Alaṅkāra]

Mĭḍ prakāra (मींड़ प्रकार)— Beauty of mĭḍ In one opinion—1. Sulaṭ or Sidhā (straight) or Anuloma mĭḍ, 2. Ulaṭ (opposite or reverse) or Viloma mĭḍ, 3. Mūrkī-mĭḍ or Khaṭkā-mĭḍ, in which three or four svaras are expressed in descending order by giving a thrust. [See : Sulaṭ, Sidhā, Anuloma, Ulaṭ, Viloma, Murkī, Khaṭkā] By Another opinion,

1. Sādekī mĭḍ,
2. Ā̆s kī mĭḍ
3. Kattar kī mĭḍ,
4. Giṭkaḍī kī mĭḍ
5. Jamjame (Zamzame) kī mĭḍ
6. Mūrkī kī mĭḍ,
7. Lacak kī mĭḍ
8. Sūt kī mĭḍ

[See : Ā̆s, Kattar, Giṭkiḍī, Zamzamā, Lacak, Sūt]

Mīrjet (मीरजेत्)— Name of a particular rāga.

Mīrā-kī-mallāra (मीरा-की मल्लार)— Mīrābāi-kī-mallāra. Name of a particular rāga.

Mukām (मुकाम)— Arabic term Mukām or Makām. It means house, a place to rest.

1. Those svaras on which the tempo of a rāga takes rest.
2. Arabic ṭhāṭa or ṭhāṭā-rāga. 12 mukāms (Mukāmāt in plural) are available in Arabia, e.g.—

1. Rahābī, 2. Husainī, 3. Rāst, 4. Hijāj, 5. Buzurg, 6. Kocak, 7. Irāq, 8. Isphahān, 9. Navā, 10. Uśśāk, 11. Jangulā, 12. Buslīk.
These 12 mukām's have 24 'Śobā's, which have 48 'Gośā's.

Mukta svara (मुक्त स्वर)—The svara which is uttered clearly without the help of 'kan' (touch) of any other svara. [See : Kan]

Muktāṅg-kampita (मुक्ताङ्ग कम्पित)—According to Nāradīya opinion one of the three kinds of rāgas, in which all the svaras are 'Kampita' (trembling). [See : Kampa-bihīna].

Mukha (मुख)— Starting point. Portion of Sthāyī tuk (lyrical stanza) upto 'Sama'. Dhartāi (starting). Prathama caraṇa (first line). The hide covers of ānaddha-vādyas (membranophones) which are played by fingers, hand or stick.

Mukha-ghaṇṭā (मुख घण्टा)— Ulu dvani. (a distinctive sound made in the mouth by rotating the tongue).

Mukha-cāla (मुखचाल)— The first portion of rāga ālapti [modern ālāpa], used in ancient Prabandha gīta. This portion expands from Vādī or Aṁśa svara (sonant) to third svara. [In mukha-cāla, elaborate ālapti is presented from lower svaras to third svara.] [See : Prabandha, Ālapti]

Mukha-cālana (मुखचालन)— [See : Mukha-pāta]

Mukha-cāli (मुखचालि)— The nṛtya or dance presented at the beginning of acting.

Mukhapāta (मुखपात)— Start. The first portion of song or playing of instruments with 'gamaka', (alaṅkāra), ornamentation etc. [See : Gamaka]

Mukha-vilāsa (मुखविलास)— To pronounce the words of Ṭhumarī in a pleasant manner. [See : Thumarī, bānī]

Mukha rāga (मुखराग)— Gestures of face in dance expressing inner feelings.

Mukhḍā (मुखड़ा)— 'Mukha'. The starting portion of a song. Before starting on proper ṭhekā (the general bol of any tāla) the bol (syllable) that is played from 'fā̆k'; or 'Sama' to 'Sama'. [See : Mukha, Ṭhekā, Fā̆k, Sama]

Mukhārī (मुखारी)—Name of a particular rāga, 'Mukhāvarī'.

Mucakunda (मुचकुन्द)—Name of a particular tāla.

Muṭkī (मुटकी)— Name of a particular rāga. 'Moṭakī'.

Muḍak (मुड़क)— [See : Tāna]

Muṇḍi (मुण्डी)— The tiny piece (gŏj) that is inserted in the middle of the peg of string instruments such as Vīṇā etc. [See : Tata, Kīlaka, Gŏj]

Mudārā (मुदारा)— The middle (madhya) or normal heptad. [See : Saptaka]

Mudi (मुदि)— Corruption of the Sanskrit word 'Mudrita'. The state that occurs due to supressed or closed sound produced by striking on an ānaddha-vādya (membra-anophone) lightly or in a suppressed manner.

Mudrā 1 (मुद्रा 1)— While presenting music, artist makes many gestures of face etc. These may be good mudrās or bad mudrās according to gestures, which may be nice or poor.

Mudrā 2 (मुद्रा 2)—It is the prevalent term for 'Nṛtya-hasta' (hand gestures of dance). Traditional entertaining body movement. [See : Nṛtya-hasta]

Mudrā 3 (मुद्रा 3)—Name of a particular rāga.

Mudrāol (मुद्राओल)—Name of a particular rāga.

Mudrākī-ṭoḍī, Mudrakī-kānarā (मुद्राकी टोड़ी, मुद्राकी कानरा)— Name of a particular rāga.

Mudrita (मुद्रित)—[See : Gamaka]

Murak (मुरक)—'Vakra' tāla. [See : Tāla , Gatkiḍī]

Murkī 1 (मुरकी)— Alaṅkāra (ornamentation)

which is with curvature. [See : Śuddha-alaṅkāra]

Murkī 2 (मुरकी)—A particualr variety of gamaka. [See : Gamaka, Giṭkiḍi]

Muraja (मुरज)— A particular type of ancient mṛdaṅga, a kind of drum. Mṛja. [See : Vādya]

Muralī (मुरली)— A particular type of flute. [See : Vādya]

Murśidī, Murśidyā (मुर्शिदी, मुर्शिद्या)—A kind of folk song of Bengal which is based on Guru-vāda (devotion to preceptor) and Dehatatva (doctrine, that there is no soul apart from the body) preached by the Sufi Muslim sect. [In Arabic terminology 'Murśidī' means religious advice.]

Muśkilāt tāna (मुश्किलात् तान)— [See : Tāna]

Muh-milānā (मुहमिलाना)— To arrive in a simple way at the same mātrā (beat) from where the 'mukha' or starting line of the song starts, after doing different layakārīs (patterns of laya). [See : Mukha, Layakārī]

Mūrchan 1 Mūrchanā 1 (मूर्छन 1, मूर्छना)— The 'bol' that is applied after 'Mātan' of Kīrtana song of Bengal. The end portion of Mātan. [See : Kīrtana, Mātan].

Mūrchan 2 (मूर्छन 2)— According to Karṇāṭaka opinion, it is a particular type of gamaka (embellishment). [See : Gamaka]

Mūrchanā 2 (मुर्छना 2)— Mūrcchanā. Successive movement of fingers on svaras with vibration, applied in Viṇā type of instruments after striking on the string.

Mūrchanā 3 Mūrcchanā 1 (मूर्छना 3 मूर्च्छना 1)— Ascending and descending of seven svaras in a successive manner. Taking one pervious svara each time as ṣaḍja (S) (tonic), that is as the first svara, and perform ascendance and descendance with seven successive svaras, creating new appearance of svaras and change in Śruti. e.g.—

(i) S3 Ri2 G4 M4 P3 D2 Ni4 Ś.
Ś4 Ni2 D3 P4 M4 G2 Ri3 S.

(ii) Ṇi4 S3 Ri2 G4 M4 P3 D2 N.
N2 D3 P4 M4 G2 Ri3 S4 Ṇ
.....etc.

Mūrcchanā 1 Prakṛti (मूर्च्छना 1 प्रकृति)—The ancient rule was, to count svaras that are used in a mūrcchanā and name the mūrcchanā accordingly. According to this rule, mūrcchanā used to be of two types, e.g.—

1. Sapta-svara mūrcchanā : In this, 7 svaras were applied in 'Ṣaḍjagrāma' and 'Madhyamagrāma. [See : Grāma]

2. Dvādaśa-svara mūrcchanā: In this, 12 svaras were applied in '"Ṣaḍjagrāma' and 'Madhyamagrāma'. Even earlier in ancient days, mūrcchanā was considered to be an ārohakramika (ascending order) svara arrangement of seven svaras. Therefore, according to this opinion, mūrcchanā used to be of three types, e.g.—

1. Sampūrṇa Mūrcchanā (consisting of 7 svaras)
2. Ṣāḍava Mūrcchanā (consisting of 6 svaras)
3. Auḍuva Mūrcchanā (consisting of 5 svaras)

Apart from these, one comes to know about two types of Mūrcchanās during the ancient days. 1. Kaṇṭha mūrcchanā and 2. Vādya mūrcchanā.

Mūrcchanā 3 Bheda (मूर्च्छना 3 भेद)—Due to changes in the meaning of mūrcchanā of Indian music during ancient, middle and modern ages, three differences are noticed, e.g.

1. *Grāma murcchanā* (ग्राम मूर्च्छना)—'Ṣaḍja saṁkrāmaṇa', meaning, due to each svara of the seven svaras being taken as 'S' or first svara (tonic note), 7 mūrcchanās were created in each of the ancient svara-grāmas (musical scales) (Ṣaḍjagrāma, Madhyamagrāma, Gāndhāragrāma). Total number of mūrcchanās were 7×3=21.

(i) Mūrcchanās of Ṣaḍjagrāma :

Uttaramandrā — S Ri G M P D Ni Ś.
Ś Ni D P M G Ri S.

Rajanī — N S Ri G M P D N.
N D P M G Ri S N.

Uttarāyatā — D N S Ri G M P D.
D P M G Ri S Ni D.

Śuddha Ṣaḍjā — P D Ni S Ri G M P.
P M G Ri S N D P.

Matsarīkṛtā — M P D Ni S Ri G M.
M G Ri S Ni D P M.

Asvakrāntā — G M P D Ni S Ri G.
G Ri S Ni D P M G.

Abhirudgatā — Ri G M P D Ni S Ri.
Ri S Ni D P M G Ri.

(ii) Mūrcchanās of Madhyamagrāma :

Sauvīrī — M P D N Ś Ŕi Ǵ Ḿ.
Ḿ Ǵ Ŕi Ś Ni D P M.

Hāriṇāśvā — G M P D Ni Ś Ŕi Ǵ.
Ǵ Ŕi Ś Ni D P M G.

Kalopanatā — Ri G M P D N Ś Ŕi.
Ŕi Ś N D P M G Ri.

Śuddhamadhyā—S Ri G M P D Ni Ś.
Ś Ni D P M G Ri S.

Mārgī — Ni S Ri G M P D Ni.
Ni D P M G Ri S Ni.

Pauravī — D Ni S Ri G M P D.
D P M G Ri S Ni D.

Hṛṣyakā — P D Ni S Ri G M P.
P M G Ri S Ni D P.

(iii) Mūrchanās of Gāndhāragrāma :

Nandā — G M P D Ni Ś Ŕi Ǵ.
Ǵ Ŕi Ś Ni D P M G.

Viśālā — Ri G M P D Ni Ś Ŕi.
Ŕi Ś Ni D P M G Ri.

Sumukhī — S Ri G M P D N Ś.
Ś N D P M G Ri S.

Citrā — Ni S Ri G M P D Ni.
Ni D P M G Ri S Ni.

Citravatī — D Ni S Ri G M P M.
D P M G Ri S Ni D.

Sukhā — P D Ni S Ri G M P.
P M G Ri S Ni D P.

Ālāpā — M P D Ni S Ri G M.
M G Ri S Ni D P M.

According to ancient musicologist 'Nārada', the names of Mūrcchanās of Ṣaḍjagrāma are—1. Uttaravarṇā, 2. Abhirudgatā, 3. Aśvakrāntā, 4. Sauvīrī, 5. Hṛṣyakā, 6. Uttarāyatā, 7. Rajanī, and names of Mūrcchanā of Madhyamagrāma are— 1. Āpyāyanī, 2. Viśvakṛtā, 3. Candrā, 4. Hemā, 5. Kapardinī, 6. Maitrī, 7. Cāndramasī.

[The names of Mūrcchanās of Gāndhāragrāma have been mentioned earlier, hence repetition is not necessary.]

During later period, number of grāmas became two (Ṣaḍjagrāma and Madhyamagrāma). Hence number of Mūrcchanās came to 14. (7 of Ṣaḍjagrāma and 7 of Madhyamagrāma).

Apart from these, due to difference between 'Śuddha' (natural) and 'Vikṛta' (not-natural) svaras, Mūrcchanā was of two types. Śuddha mūrcchanā has already been discussed earlier. In ancient days, three types of Vikṛta mūrcchanās were prevalent, e.g.—

1. Sāntarā [consisting of Antara-gāndhāra]
2. Kākalī kalitā [consisting of Kākali-Niṣāda]
3. Dvayopetā [consisting of Antara-gāndhāra and Kākalī-niṣāda. Therefore in two grāmas number of Śuddha and Vikṛta mūrcchanā was— 2×7×4=56. [See : Respective terms]

2. *Svara-mūrcchanā* (स्वरमूर्च्छना)— Keeping succession of Śruti (microtone) of seven svaras in Svaragrāma unchanged, to perform ārohaṇa-avarohaṇa (ascending and descending) from the graha-svara of a rāga. [See : Grahasvara].

3. *Rāga mūrcchanā* (रागमूर्च्छना)— Ārohaṇa - avarohaṇa, (ascending and descending) which is expressive of rāga form. Normally, this mūrcchanā starts from 'S' the tonic.

Mūltānī (मूलतानी)— Name of a particular rāga.

Mūltānī yukta rāga-nāma (मूलतानी युक्त राग नाम)—Names of rāgas with prefix

Mūltānī–Mūltānī-kāfi, Multānī-dhanāśrī, Mutlānī-bahār, etc.

Mṛganandana (मृगनन्दन)—Name of a particular rāga.

Mṛganayanī (मृगनयनी)—Name of a particular rāga.

Mṛgī (मृगी)—Name of a particular movement in dance.

Mṛja (मृज)— Name of a particular Mṛdaṅga, called Muraja. [See : Vādya].

Mṛdaṅga (मृदङ्ग)— Ancient ānaddhavādya a type of drum, with two faces. Pakhāvaj, Śrīkhol-vādya. Ḍholak type of vādya of Karṇāṭaka. [See : Vādya]

Mṛdu 1 (मृदु 1)—One Śruti (microtone) lower than Śuddha svara (natural notes). [See : Svara, Śruti]

Mṛdu 2 (मृदु 2)— Ancient Śruti-jāti or a particular style of uttering svara. [See : Śruti jāti]

Mṛdu 3 (मृदु 3)— Mandra (low) svaras of alaṅkāra (ornamentation). [See : Alaṅkāra, Mandra]

Mṛṣṭa (मृष्ट)— [See : Śabda guṇa]

Megha, Meghamallāra (मेघ, मेघमल्लार)— Name of a particular rāga.

Megha-yukta rāga-nāma (मेघ-युक्त राग नाम)— Names of rāgas with prefix Megha— Megha-jayantī, Meghanāda, Megharañjī, etc..

Meca-Kalyāṇī (मेचकल्याणी)— 65th number Melakartā of Karṇāṭaka system.

Mejrāb (मेजराब)—[See : Mijrāb]. A particular type of plectrum.

Metronome (मेट्रोनोम)— An instrument to measure the value of mātrā (beat). [See : Vādya]

Meṭhogāna (मेठोगान)— The folk songs of Bengal sung by cow boys in the field or boatmen on the river. Simple folk songs.

Mevant (मेवन्त्)— Name of a particular rāga.

Mevārā (मेवारा)— Name of a particular rāga. A tune of folk songs of Rājasthān. Popular name for 'Dhavala' rāga.

Merkhaṇḍ (मेरखण्ड)— Mīḍkhaṇḍ. Faulty pronunciantion of Sanskrit word 'Khaṇḍameru' and with wrong meaning. Modern form of Svara-prastāra or Tāna-prastāra. [See : Khaṇḍameru, Parstāra]

Meru 1 (मेरु 1)— The foremost part of Vīṇā type of instruments. Āḍi. 'Sarasvatī' (Neck-bridge). Tāra-gahaṇa'. [See : Āḍi]

Meru 2 (मेरु 2)—Tāna-prastāra. Tāla-prastāra. [See : Prastāra]

Mela 1 (मेल 1)— Something like ṭhāṭa or thāṭa. The rāgas of Karṇāṭaka system, which can be unified through the successive names of the svaras of a saptaka and accroding to similarity in svaras.

South Indian musicologist Puṇḍit Veṇkaṭamakhi, with the help of mathematics and circumscribing the Śruti (microtone) of ancient Karṇāṭaka svaras, created 72 Mela's, which changed the ancient system of Karṇāṭaka Saṅgīta and introduced a few new names of mela, which helped to formulate new rāgas. After Veṇkaṭamakhi, the names of these 72- melas which existed, were : 1. Kanakāmvarī, 2. Phenadyuti, 3. Sāmvarālī, 4. Bhānumatī, 5. Manorañjinī, 6. Tanukīrtī, 7. Senāgranī, 8. Toḍī, 9. Bhinna-ṣaḍja, 10. Naṭābharaṇa, 11. Kokilarava, 12. Rupāvatī, 13. Hejujī, 14. Basanta-bhairavī, 15. Mālava-gauḍa, 16.Vegavāhinī, 17. Chāyāvatī, 18. Śuddha-mālavī, 19. Jhaṅkāra-bhramarī, 20. Rītigaula, 21. Kiraṇāvalī, 22. Śrī, 23. Gaurī-Velāvalī, 24. Dhīra-basanta, 25. Śarāvatī, 26. Taraṅginī, 27. Saurasenā, 28. Kedāragaula, 29. Śaṅkarābharaṇa, 30. Nāgābharaṇa, 31. Kalāvatī, 32. Cuḍāmaṇi, 33. Gaṅgā-taraṅginī, 34. Chāyānāṭa, 35. Deśākṣī, 36. Calanāṭa, 37. Saugandhinī, 38. Jagammohinī, 39. Varālikā, 40. Navomaṇi, 41. Kumbhinī, 42. Ravi-

kriyā, 43 Girvāṇī, 44. Bhavānī, 45. Śaivapantuvarālī, 46. Stavarāja, 47. Sauvīrā, 48. Jīvantikā, 49. Dhavalāṅga, 50. Nāmadeśī, 51. Rāmakriyā, 52. Ramāmanoharī, 53. Gamakakriyā, 54. Vaṁśavatī, 55. Śyāmalā, 56. Cāmarā, 57. Somadyuti, 58. Siṁharava, 59. Dhāmavatī, 60. Naiṣadha, 61. Kuntala, 62. Ratipriya, 63.Gītapriya, 64. Bhūṣāvati, 65. Śāntakalyāṇa, 66. Caturaṅginī, 67. Santānamañjarī, 68. Jyoti, 69. Dhauta-pañcama. 70. Nāsāmaṇi, 71. Kusumākara, 72. Rasamañjarī.

[Out of these, 1-36 are with Śuddha—M (madhyama) and the rest, from 37-72 are with 'Prati-madhyama' or Tīvra-M] Sometime later, few more changes occurred due to the use of 'Kaṭapayādi' principles [See : Kaṭapayādi]. Thus the changed names of 72 'Janaka-mela' or 'Melakartā' (parent scale) became— 1. Kanakāṅgī, 2. Ratnāṅgī, 3. Gānamūrtī, 4. Vanaspati, 5. Mānavatī, 6. Tānarūpī, 7. Senāvatī, 8. Hanumat-toḍī, 9. Dhenukā, 10. Nāṭakapriya, 11. Kokilapriyā 12. Rūpavatī, 13. Gāyakapriya, 14. Vakulābharaṇa, 15. Māyā-mālavagauḍa, 16. Cakravāka, 17. Sūryakānta, 18. Hāṭakāmvarī, 19. Jhaṅkāradhvani, 20. Naṭabhairavī, 21. Kīrvānī, 22. Kharaharapriyā, 23. Gaurīmanoharī, 24. Varuṇapriyā. 25. Māraranjinī, 26. Cārukeśī, 27. Sarsāṅgī, 28. Harikāmbhojī, 29. Dhīrasaṅkarābharaṇa, 30. Nāganandinī, 31. Yajñapriya, 32. Rāga-vardhanī, 33. Gāṅgeya-bhūṣaṇī, 34. Vāgadhīśvarī, 35. Śūlinī, 36. Calanāṭa, 37. Sālaga, 38. Jalārṇava, 39. Jhāl-varālī. 40. Navanīta, 41. Pāvanī, 42. Raghupriya, 43. Gavāmbodhi, 44. Bhāvapriya, 45. Śubhapantuvarālī, 46. Ṣaḍvidhamārginī, 47. Suvarṇāṅgī, 48. Divyamaṇi, 49. Dhavalāmvarī, 50. Nāma-nārāyaṇī, 51. Kāmavardhanī, 52. Rāmapriyā, 53. Gamanaśrama, 54. Viśvambharī, 55. Syāmalāṅgī, 56. Ṣaṇmukhapriya, 57. Simhendra madhyama, 58. Hemavatī, 59. Dharmavatī, 60. Nītimati, 61. Kāntāmani, 62. Ṛṣabhapriya, 63. Latāṅgī, 64. Vācaspati, 65. Mecakalyāṇi, 66. Citrāmvarī, 67. Sucaritra, 68. Jyotihsvarūpinī, 69. Dhātuvardhanī, 70. Nāsikābhūṣaṇī, 71. Kosala, 72. Rasikapriya.

Mela 2 (मेल 2)— Special calan (movement) of famous rāgas.

Mela-rāga, Melakartā-rāga (मेलराग, मेलकर्ता राग)— That rāga or an apparently existing svara-combination, which assumes the name of a rāga, becomes recognised as a mela.

Meltā (मेलता)— A particular tuk or dhātu (lyrical stanza) of Bengal's Half-ākhḍāi song.

Melādhikāra (मेलाधिकार)— Mela-rāga. As per rule, this rāga should be a Sampūrṇa type (having all the seven svaras in ascendance and descendance).

Melāpaka (मेलापक)— The dhātu (stanza) which is between 'udgrāha' and 'dhruva' dhātu. [See : Prabandha]

Machine-kān (मेशिन-कान)— Kān, Khuṭi or Peg which are metallic and screw-threaded and used in string instruments.

Maitrī (मैत्री)— Name of a particular Śruti (microtone). Name of a particular mūrcchanā. [See : Śruti or Mūrchanā]

Maidān o Maydān (मैदान ओ मयदान)— Lav or the hidecover of tablā, pakhāvaj etc. ānaddha vādyas (membranophone). The white portion of the chāvanī or hide cover of drums.

Mokām (मोकाम)— Beginning or opening of a song or gat (instrumental composition) [See : Mukām]

Mokṣada (मोक्षद)— Auḍuva Śuddhatāna (tāna pattern consisting of five notes). (See : Tāna]

Mogrā (मोगरा)— Panthī or tail piece of Vīṇā type of instruments. The wooden piece at the tail end.

Moṭakī (मोटकी)— Name of a particular rāga.

Moḍḍār, Moredār (मोड़दार, मोरेदार)— Pĕcdāra or twisted syllables (Bol) of tablā. [See : Pĕc]

Mohaḍā (मोहड़ा)— [See : Moharā]

Mohana (मोहन)— Name of a particular rāga. Name of a particular tāla.

Moharā 1 (मोहरा 1)— Bol (syllables) of 'mukhḍā of ānddhavādya (membranophone) with 'tihāi', or Sama to Sama bol with tihāi. This is a starting piece before proper ṭhekā begins and it stretches upto two circuits. [See : Mukhḍā, Sama, Tihāi, Ṭhekā]

Mohrā 2 (मोहरा 2)—The varṇas (stages of movement) and svaras indicative of cessation of Vidārī and Sañcāra sections of rāga-ālāpa. [See : Vidārī, Sañcāra]

Maurajika (मौरजिक)— Muraja or Mṛdaṅga-player.

Ya (य)

Ya-gaṇa (य-गण)— [See : Gaṇa]

Yat (यत)— Name of a particular tāla.

Yati 1 (यति 1)—Variety of application, because of variety of movement of laya (tempo). The state which comes about, when efforts are made to make application beautiful, while keeping laya (tempo) of tāla steady. Speciality of movement of laya, at different portions of different arrangements of mātrās (beats) of a tāla.

Yati 2 (यति 2)— Rest or pause of pada. [See : Pada 5]

Yati 3 (यति 3)— Particular type of ancient vādya-prabandha. [See : Prabandha]

Yati 4 (यति 4)— Name of a particular tāla.

Yati 1 prakāra, (यति प्रकार)— These were of 3 types during ancient era, — Samā, Srotagatā (Srotovahā) and Gopucchā. Later on, it became 5 types, when two more—Mṛdaṅgā and Pipīlikā were added to the above three. [See : Tāla o Prāṇa]

According to Karṇāṭaka-paddhati yati is of six types, e.g.—

1. *Pipīlikā-yati* : Like 'Samā'-yati it is of uniform laya (tempo) at the start, in the middle and at the end.
2. *Srotogatā-yati* : Like the current of a river, it is of fast laya (tempo) at the start, medium laya at the middle and slow at the end.
3. *Gopucchā-yati* : It is like the tail of a cow, having slow laya at the start, medium at the middle and fast at the end.
4. *Mṛdaṅgā-yati* : Like the shape of a mṛdaṅga, having fast or medium laya at the start and at the end and slow laya at the middle.
5. *Vedamadhyamā-yati* : Slow laya at the start and end and medium at the middle. Ḍamarukā.
6. *Viṣamā-yati* : Consisting of mixed tempo or laya.

[Accroding to one opinion Pipīlikā and Ḍamarukā-yati are the same]

Yati-maṅgala (यतिमङ्गल)— [See : Alaṅkāra].

Yatiśekhara (यतिशेखर)—Name of a particular tāla.

Yantra (यन्त्र)— Vādya (musical instrument). A particular type of Vīṇā of the medieval period. [See : Vādya, Sabhā-yantra]

Yantra-kāku (यन्त्र काकु)—[See : Kākur prakāra]

Yantra-saṅgīta (यन्त्र संगीत)—Instrumental music, played by instruments which play tune and instruments which keep time. It has three tuks or dhātus (stanzas), e.g.— Sthāyī, Mānjhā and Antarā.

Yantrī (यन्त्री)— Players of instruments. Players of string instruments.

Yaba-cihna (यवचिह्न)— A particular sign of Daṇḍa mātrika Svaralipi (notation system) of Bengal. It denotes 1/8 mātrā. [See : Svaralipi]

Yama (यम)—Common name of Vedic svaras.

Yamala 1 (यमल 1)—Combination of two singers.

Yamala 2 (यमल 2)— [See : Saptālaṅkāra]

Yātrā (यात्रा)— Popular folk oriented drama, with many songs, subject or story of which is based on purāṇas, ancient popular or ceremonial or historical stories. In the ancient days, a journey to some place or singing with dancing during the occasion of festival of gods etc. were called 'yātrā'.

In 'yātrā', drama is the main part. The songs of yātrā abide by the system of rāga-saṅgīta. It is performed in the centre of the audience, in an open area.

Yādyaṣṭa, Yādyaṣṭaka (याद्यष्ट याद्यष्टक)— Eight letters or varṇas from 'Y' to 'ha'. [See : Ka-ṭa-pa-ya-ādi]

Yugalabandha (युगलबन्ध)— Dhrupada type of song, in which one person sings, while another person utters the different stages of the song and the bols (syllables) of tāla. [See : Gīta]

Yugalabandha-tāna (युगलबन्ध तान)—The tānas which are used as indispensible 'aṅga' or part of a song.

Yuthī-kāmoda (युथीकमोद)—Name of a particular rāga. Juthī-kāmoda.

Yog (योग)— Jog-rāga. Name of a particular rāga. Name of particular tāla.

Yoginī (योगिनी)— Joganī-rāga. Name of a particular rāga.

Yogiyā (योगिया)— Jogīyā rāga. Name of a particular rāga.

Yogī-yukta rāga-nāma (योगी-युक्त रागनाम)— Names of rāgas with prefix Yogī—Yogī-basant, Yogī-bhairavī, etc.

Yoni (योनि)—Ṛk or mantras for singing from Chanda-grantha of Sāmagāna. The first pada (stanza) of Ṛk or Mantras which are fit for singing.

Yāj (याज)—A string instrument of Tamil region. A string instrument with one thousand strings. [See : Yāl]

Yāl (याल)—Tamil or ancient Karṇāṭaka mūrcchanā. A Tamilian vīṇā. The version of yāj' during later period, which had few varieties e.g.— 1. Periyāj, 2. Makaryāj, 3. Sakoṭyāj, 4. Sekaṭṭuyāj, 5. Tabaruyāj, 6. Marutuvyāj. 7. Devyāj.

Ra (र)

Rakta (रक्त)— One of the 10 good qualities of a song. [See : Gītaguṇa]

Rakta-gāndhārī (रक्त-गान्धारी)— Name of an ancient rāga. Ancient vikṛtajāti. [See : Jāti]

Rakta haṁsa(रक्तहंस)—Name of a particular rāga.

Raktā (रक्ता)— The second Śruti (microtone) out of the four Śrutis assigned to Pañcama (P) svara (the fifth note). [See : Śruti]. 15th Śruti, of 22 Śrutis. Kalaravā.

Raktikā (रक्तिका)— Third Śruti of Rikhava or Ṛṣabha (Ri) svara (second note). Ratikā. [See : Śruti]

[In Śāstras, the name Raktikā is available]

Raktiyukta(रक्तियुक्त)–Sound that expresses devotion /passion/ delight. [See : Śabda-guṇa]

Rakti-rāga (रक्तिराग)—According to Karṇāṭaka opinion–a rāga having a temperament, full of frolic and pleasantness.

Ra-gaṇa (र-गण)— [See : Gaṇa]

Raṅga (रङ्ग)— The place for drama. Drama. Dance.

Raṅgamallī (रङ्गमल्ली)— A type of vīṇā.

Raṅganāṅgī (रङ्गनाङ्गी)—Name of a particular rāga.

Raṅgālī (रङ्गाली)— Name of a particular rāga.

Raṅginī (रङ्गिनी)— Name of a particular rāga.

Rajanī (रजनी)— Nisāda, etc. Mūrcchanās of Ṣaḍjagrāma. [See : Mūrcchanā]

Rañjaka (रञ्जक)— [See : Gāyana]

Rañjanī (रञ्जनी)— Second Śruti of Rikhava or Ṛṣabha svara (2nd note). 6th Śruti of 22 Śrutis. More ancient name is 'Ghanā'. [See : Śruti].

Rañjita (रञ्जित)— A particular type of alaṅkāra. (See : Alaṅkāra]

Rañjinī (रञ्जिनी)— [See : Raṅginī].

Raṇatūrya(रणतूर्य)–Ānaddhavādyas (membranophones) fit for battles. [See : Vādya]

Raṇa-vādya (रणवाद्य)— The instruments used in battles, e.g.—Bhaktatūrya, Gandhatūrya, Raṇatūrya, Mahāsvana, Saṁgrāma-paṭaha, Śaṅkha, Abhayadiṇḍima, Mahādvanda, Nṛpābhiru, Bhīru, Kolāhala, and Śalādivādya.

Rati (रति)—Name of a particular rāga. Name of a particular tāla.

Ratikā (रतिका)— Third Śruti (microtone) of Rikhava or Ṛṣabha svara (2nd note). 7th Śruti of 22 Śrutis. Ancient name is Cālanikā. [In Saṅgīta-pārijāta, treatise written by Pundit Ahobala, Ratikā is found as an alternative of Raktikā. [See : Śruti, Raktikā]

Ratnamaṇi (रत्नमणि)— Name of a particular rāga.

Rathakrānta (रथक्रान्त)— Śuddha-ṣāḍava tāna (a pattern of notes with 6 notes) of Ṣaḍjagrāma. [See : Tāna]

Rabābiyā, Rabābī (रबाबिया, रबाबी)—Player of rabāb. The artists for playing rabāb of Tansen's line.

Ravikośa (रविकोश)— Name of a particular rāga.

Ravicandrikā (रविचन्द्रिका)—Name of a Karṇāṭaka rāga.

Ravimaṇṭha (रविमण्ठ)— Name of an ancient tāla.

Rabīndra-saṅgīta (रवीन्द्रसंगीत)—A style of Bengali songs innovated by Rabindranath Thakur. These have been influenced directly or indirectly by many styles such as classical, semi-classical, kīrtana, folk song, etc.

In these Bengali songs the influence of Rabindranath's own individuality is so evident that these songs have been named separately as Rabīndra-saṅgīta.

Rabhas (रभस)— Name of a particular rāga.

Ramaka (रमक)— Mild gamaka. [See : Gamaka]

Ramā (रमा)— Name of a particular rāga.

Ramā-manoharī (रमामनोहरी)— Name of a particular rāga.

Rambha (रम्भ)— Name of a particular flute (Beṇu). [See : Vādya]

Rambhā (रम्भा)— Name of a particular rāga.

Rainkī Puriyā (रैनकी पुरिया)— Name of a particular rāga. A variety of Puriyā rāga sung at night.

Rainkī Pūrvī (रैनकी पूर्वी)—Name of a particular rāga. A variety of Pūrvī rāga sung at night.

Rainī Bihāga (रैनी बिहाग)—Name of a particular rāga. A variety of Rāga Bihāga.

Rasa (रस)— The consciousness of pure-bliss which is associated with 'Sattva'-guṇa (first and foremost quality of nature) unhampered by external influence. A state of pure mind which experiences this bliss. The consciousness that produces this state. Achievement of a sensation which is enjoyed with the help of Vibhāva, Anubhāva, Vyabhicārī-bhāva (stimulation of rasa in literature—gesture indicating passion—transgression).

Rasa-prakāra (रस-प्रकार)— (A) Main rasas are four in number, e.g.—

1. Śṛṅgāra (love), 2. Raudra (anger), 3. Vīra (heroic), and 4. Vībhatsa (horrible).

(B) Nāṭya-rasa (rasa of drama) are of eight varieties, e.g.—

1. Śṛṅgāra, 2. Hāsya(laughter), 3. Raudra (anger), 4. Karuṇa (compassion), 5. Vīra (heroic) 6. Adbhuta (wonderful), 7. Vībhatsa (horrible), 8. Bhayānaka (fearsome).

According to another opinion, Nāṭya-rasa

is of nine varieties, the ninth being Śānta (gentle).

(C) According to others, varieties of rasa are twelve, out of which nine are from nāṭya-rasa with which others e.g. 10. Bhakti (devotion), 11. Sneha (affection) and 12. Laulya (restlessness) have been added.

(D) In Bengali Kīrtana-gāna, varieties of rasa are five, e.g.— 1. Madhura (Sweetness) or Śṛṅgāra (love), 2. Śānta (gentle), 3. Dāsya (servitude), 4. Sakhya (friendship), and 5. Vātsalya (affection).

(E) According to Kīrtana literature, there are ten rasas including the nine nāṭya rasa to which one more rasa—10. Vātsalya (affection), has been added.

(F) In Kīrtana-alaṅkāra-Śāstra (treatise)-rasa is of one variety, the name of which is 'Madhura-rasa' (sweatness) or 'Ujjvala (brightness) rasa' or Śṛṅgāra-rasa' (love). This Śṛṅgāra-rasa is divided in two varieties, e.g.—1. Vipralambha (separation) 2. Sambhoga (enjoyment). Vipralambha has four divisions—e.g.— 1. Pūrvarāga (courtship), 2. Mān (amorous anger), 3. Premavaicittya, (blunder due to deep love), and 4. Pravāsa (reside elsewhere). On the other side, Sambhoga also has four divisions, e.g.—1. Saṁkṣipta (brief), 2. Saṅkīrṇa (narrow), 3. Sampanna (fulfilled), 4. Samṛddhimāna (prosperity). Out of the total number of 4+4=8 divisions, each division has 8 varieties of rasa, making the grand total, 32+32=64 rasa varieties, which have been listed.

The names of 64 varieties are—

[i] 1. Sākṣāt darśan (to meet directly); 2. Citre darśan (to see in picture); 3. Svapne darśan (to meet in dream); 4. Bhāṭ-mukhe guṇa śravaṇa (to hear praise from the bard); 5. Dūtī-mukhe śravana (to hear from female messenger); 6. Sakhī mukhe śravaṇa (to hear from female friend); 7. Guṇījaner gāne śravaṇa (to hear from the songs of the artistes); 8. Vaṁśī śravaṇa (to hear the flute);

[ii] 9. Sakhī-mukhe śravaṇa (to hear from a female friend); 10. Śuka-mukhe śravaṇa (to hear from a parrot); 11. Murali śravaṇa, (to hear a flute); 12. Pratipakṣer dehe bhoga cihna darśana (to see signs of enjoyment on the opponent's body); 13. Priyatamer aṅge bhoga cihna darśana (to see signs of enjoyment on the lover's body); 14. Gotra-skhalana (to slide down from the family); 15. Svapne darśana (to see in dream); 16. Anya nāyikā (to see with another mistress/heroine);

[iii] 17. Śrikṛṣṇer prati ākṣepa (regret towards Śrikṛṣṇa);

18. Nija prati ākṣepa (regret towards oneself);

19. Sakhīr prati ākṣepa (regret towards female friend);

20. Dūtīr prati ākṣepa (regret towards female messenger);

21. Muralīr prati ākṣepa (regret towards flute);

22. Vidhātār prati ākṣepa (regret towards God);

23. Kandarper prati ākṣepa (regret towards Kandarpa, the God of Love);

24. Gurujaner prati ākṣepa (regret towards elders);

[iv] 25. Bhāvī pravāsa (future sojourn);

26. Mathurā gamana (leaving for Mathura);

27. Dwārakā gamana (leaving for Dwarka);

28. Kālīyadamane gamana (leaving for punishing Kālīya, the demon);

29. Gocāraṇa hetu gamana (leaving for tending the cows in the pasture);

30. Nandamokṣaṇa (rescue Nanda, Kṛṣṇa's foster father);

31. Kāryavyāpadeśe pravāsa (living eleswhere due to work);

32. Rāse antardhāna (disappear during Rāsa, līlā of Kṛṣṇa);

[v] 33. Bālye milan (union in childhood);

34. Goṣṭhe gamana (leaving for pasture land);

35. Godohana (milking the cows);
36. Akasmāt cumbana (sudden kiss);
37. Hastākarṣaṇa (to draw or pull hand);
38. Vastrākarṣaṇa (to draw or pull garment);
39. Patharodha (to block the way);
40. Ratibhoga (enjoyment of amorous sport);
[vi] 41. Mahārāsa—(dance and amorous sports of Śrīkṛṣṇa);
42. Jalakrīḍā (sports in water);
43. Kuñjalīlā (amorous sports in the garden);
44. Dānalīlā (act of giving /gifting);
45. Baṁśīcuri (stealing flute);
46. Naukā vilāsa (pleasure sport in boat);
47. Madhupāna (drinking honey);
48. Sūryapūjā (worship of Sun);
[vii] 49. Sudūradarśana (visualising distant future) ;
50. Jhulan (sport on the swing) ;
51. Holi (sports with colour);
52. Prohelikā (puzzle);
53. Pāśā khelā (play the game of dice);
54. Nartaka-rāsa (amorous sports of dancing);
55. Rasālasa (indifference in emotion);
[viii] 57. Svapne vilāsa (luxury in dream) ;
58. Kurukṣetra (a tumultous affair);
59. Bhābollāsa (deeply happy in emotional ecstacy);
60. Brajāgamana (coming to Braja);
61. Viparīta Sambhoga (opposite enjoyment);
62. Bhojana kautuka (fun in a meal);
63. Ekatra nidrā (sleeping together);
64. Svādhīnabhartṛka (heroine, dominating the hero).

Rasa-kīrtana (रसकीर्तन)—The Kīrtana in which 64 rasas are introduced. [See : Kīrtana, Nāma-kīrtana]

Rasālā (रसाला)— The ancient name of the 3rd Śruti (microtone) of Dhaivata (D) savara (6th note of the heptad).

Rasika (रसिक)— [See : Gāyana].

Rahasya-gāna (रहस्य-गान)— 'Araṇyegeya gāna' included in the category of Vedic Sāmagāna. [See : Sāmagāna]

Raṅ-Sānāi (रङ-सानाइ)— An instrument devised by adding the sound box of gramophone on Sāraṅgī. [See : Vādya]. It was innovated by Saṅgītaśāstrī Sureshchandra Chakravarty.

Rā (रा)— [See : Jarā]

Rāga 1 (राग 1)— A particular type of Gāndharva-rāga originating from 'Jāti', which used be the tonal-structure of ancient Gāndharva music. [See : Jāti]

Rāga 2 (राग 2)—A particualr form with a definite name, comprising of special mūrcchanā (assendance-descendance) under a specific ṭhāṭa (parent scale) which is adorned with vādi-graha-nyāsa, varṇa, alaṅkāra etc., and is expressive of sentiments and emotions and is structured with colourful svaras [See : Mūrcchanā and other terms].

The subjects which are connected with this rāga are—

(A) *Rāga-aṅga* (राग अङ्ग)— Special character and svara arrangements of a famous rāga.

(B) *Rāga-jāti* (राग जाति)— Classification of rāgas. The temperament of a rāga created due to difference in number of svaras applied in a rāga. The number of svaras applied in a rāga determining its class. Generally, it is of three types, e.g— 1. Sampūrṇa (consisting of 7 svaras); 2. Ṣāḍava (consisting of 6 svaras); Auḍuva (consisting of 5 svaras). The number of svaras used out of 7 svaras [S, Ri, G, M, P, D, Ni] are explained in this classification. Rāga-jāti may be classified in another way to indicate how many svaras are applied in ascendance and descendance. It may then be called 'Rāga-upajāti'.

'Jāti' or 'Rāga-upajāti' of rāga-'Murcchanā' (ascendance-descendance) is of 9 types, according to svaras used in *ascendance-descendance*

1. Sampūrṇa-Sampūrṇa [7 svaras + 7 svaras]
2. Sampūrṇa-Ṣāḍava [7 svaras + 6 svaras]
3. Sampūrṇ-Auḍuva [7 svaras + 5 svaras]
4. Ṣāḍava- Sampūrṇa [6 svaras + 7 svaras]
5. Ṣāḍava- Ṣāḍava [6 svaras + 6 svaras]
6. Ṣāḍava-Auḍuva [6 svaras + 5 svaras]
7. Auḍuva-Sampūrṇa [5 svaras + 7 svaras]
8. Auḍuva-Ṣāḍava [5 svaras + 6 svaras]
9. Auḍuva-Auḍuva [5 svaras + 5 svaras]

Apart from these, one more type also may be accepted, that is No. 10– Miśra. Each one of Rāga-upajāti is under the class of either 'Sampūrṇa' or 'Ṣāḍava' or 'Auḍuva'.

(C) *Rāga-Vargīkaraṇa* (रागवर्गीकरण)— Classification of rāgas. Classifying the rāgas according to their form, character and speciality in svaras.

Arrangement of the rāgas under different regulations, and different divisions.

1. ***Prācīnayuge rāga-vargīkaraṇa*** (प्राचीन युगे राग वर्गीकरण)— Classification of rāgas in the ancient era—

(A) *'Janaka and janya' division.* In the ancient era, a few rāgas, selected out of 30 grāma rāgas and 8 uparāgas, were accorded recognition as the janaka or main or parent rāga of many types of Bhāṣā-rāgas. 'Janya-rāgas' originated due to the inclusion of rest of the remaining 'Bhāṣā-rāgas' under those 'Bhāṣā-janaka' rāgas. The meaning of the pair of words—'Janaka-janya', is 'Father-son'. There used to be differences of opinion amongst ancient musicologist regarding the number of 'Janaka-rāga' or main rāga. [See : Grāma rāga, Uparāga, Bhāṣā-rāga, Janaka-rāga]

(B) *'Gāndharva' and 'Deśī' division.*

(i) Rāgas were classified into six divisions in 'Gāndharva' Saṅgīta, e.g.— Grāma-rāga, Uparāga, Rāga (Jāti-rāga), Bhāṣā-rāga, Vibhāṣā-rāga and Antarabhāṣā-rāga.

(ii) Rāgas were classified into four divisions in ancient 'Deśī Saṅgīta', e.g.— Rāgāṅga, Bhāṣāṅga, Kriyāṅga and Upāṅga.

(C) During later period, it was observed that rāgas were classified into three divisions, in 'Deśī Saṅgīta', e.g.—Śuddha, Sālaga and Śaṁkīrṇa.

(D) During the same period, another classification of Deśī Saṅgīta also existed, e.g.—Uttama, Madhyama and Adhama. During the last phase of medieval period, rāga-classification according to number of svaras, became prevalent in Deśī Saṅgīta. This classification is called, classification based on Rāga-jāti, e.g.— Sampūrṇa, Ṣāḍava and Auḍuva.

2. ***Hindu yuger śeṣ aṁśa hoite Mughal yuger prārambha paryanta rāga-vargīkaraṇa*** (हिन्दु युगेर शेष अंश हइते मुघल युगेर प्रारम्भ पर्यन्त राग-वर्गीकरण)—Rāga classifi-cation from the end of Hindu era to the beginning of Mughal era—

(a) Classification based on rāgas and āśrita-rāgas (dependant rāgas).

(b) Classification based on rāgas and rāgiṇīs (female rāgas).

(c) Classification bassed on male-rāgas, female-rāgas and neuter rāgas.

(d) Classification based on rāga-rāgiṇī-putra rāga (son rāga).

(e) Classification based on mela and ṭhāṭa (parent scale).

(f) Classification based on rāga-rāgiṇī-putra-putrabadhū-rāga, (daughter-in-law rāga).

(g) Classification based on 72 melas in Karṇāṭaka paddhati (system) and 12 ṭhāṭas in the North, Hindustānī paddhati (system).

3. ***Ādhunik yuge rāga-vargīkaraṇa*** (आधुनिक युगे रागवर्गीकरण)— Rāga classification in the modern era—

(a) Classification based on 72-melas (in Karṇāṭaka paddhati)

(b) Classification based on 10-ṭhāṭas (in Hindusthānī paddhati, according to Pandit Bhatkhande)

(c) Classification based on 32-ṭhāṭas

(according to the present author of the dictionary)

Rāga-viveka (राग-विवेक)–Knowledge about ten types of rāga, e.g.–Grāma-rāga, Uparāga, Rāga (Jātī-rāga), Bhāṣā-rāga, Vishāṣā-rāga, Antarabhāṣā-rāga, Rāgāṅga-rāga, Bhāṣāṅga-rāga, Kriyāṅga-rāga and Upāṅga-rāga.

Rāga-velā (राग-वेला)— The specific time for singing a rāga. Rāga-kāla (period). Rāga-samaya (time). Time theory of rāga.

Rāga-velā nirūpaṇa (रागवेला निरूपण)—To ascertain the time for singing rāgas—to determine, which rāga should be sung when. This ascertainment may be done in two ways—1. based on prahara (prahara is about 3 hrs. A division of day and night) 2. Based on characteristics of svaras.

1. *Prahara-bhittika* (based on prahara)— The system of presenting a few rāgas during each prahara (every 3 hrs.), dividing the whole day and night (24 hrs.) into 8 praharas, as was done during ancient time and according to the followers of ancient principles.
2. *Svara-Vaiśiṣṭya-bhittika*—(based on characteristics of svaras)

According to Pundit Bhatkhande, day and night are divided in two parts e.g.— From twelve midnight to twelve noon and from twelve noon to twelve midnight.

The 'Uttarāṅga vādī' rāgas (rāgas having sonant in the upper tetrachord) are to be sung during the first part and Pūrvāṅga-vādī rāgas (rāgas having sonant in the lower tetrachord) are to be sung during the second part. [See : Uttarāṅga, Pur-vāṅga].

According to the above mentioned Pundit, at first the rāgas may be divided into day-rāgas and night-rāgas with the help of the special characteristics of 'Adhvadarśaka' which is madhyama svara, the 4th note of the heptad. After that, rāgas consisting of komala—Ri (flat Ri), Śuddha Ri - Śuddha D, and Komala G and Komala Ni are sung during Sandhikāla [i.e. during day and night in the middle of Sunrise and Sunset], during the period that follows, and after midday and midnight respectively. [See : Adhva-darśaka].

According to the present author of the dictionary, day and night may be divided into four divisions, e.g.—

1. From exactly pre-sunrise to pre-noon;
2. From noon to pre-sunset;
3. From sunset to pre-midnight;
4. From midnight to pre-sunrise.

In the no. 1. division mentioned above, out of the four, the two svaras : 'Ri' and 'G', are disturbed (i.e they do not remain natural); in no. 2. division, the Śrutis (miscrotones) between 'M' and 'P', along with 'G' svara are disturbed. But, with the descent of the sun for some time, the Śrutis between 'P' and 'M' develop the tendency to move towards descendance and with that 'Ri' becomes restless, as a result, it becomes possible for 'S' to shift from its place. But at the beginning of No. 3 division 'S' regains its own appointed place. As a result, 'Ri', 'G' and 'P' also regain their respective places. Only, 'M' svara acquires sharpness for a while in an attempt to become the first svara of uttarāṅga [P.D, Ni, Ś]. However during that time all the svaras of uttaraṅga remain natural and influence 'M' and 'P' svaras of madhya-aṅga (middle part) to remain natural. After this, Ni and 'D' svaras of uttarāṅga (upper tetrachord) get disturbed. With that, 'G' svara of pūrvāṅga (lower tetrachord) [S, Ri, G, M] gradually becomes disturbed. In the No. 4 division the Śrutis between 'M' and 'P' show expressions of disturbance by associating with 'D' of uttarāṅga on one side and 'Ri' of pūrvāṅga (on the other). Towards the end, 'S' svara shifts a little downwards due to the effect of sluggishness.

Rāga-velā (Time theory of rāgas) assumes the following format when judged from the above mentioned analysis—

1st Prahara : Rāgas of the class of Belāvala, Bhairava, Ṭoḍī, Bilāskhānī.

2nd Prahara : Rāgas of the class of Bhairavī.

3rd Prahara : Rāgas of the class of Jaunpurī, Gauḍsāraṁ.

4th Prahara : Rāgas of the class of Sāraṁ, Suhā, Dhanyāsī, Multānī.

5th Prahara : Rāgas of the class of Dhanāśrī, Puriyā, Pūrvī.

6th Prahara : Rāgas of the class of Kalyāṇa, Belāvala, Khamāj.

7th Prahara : Rāgas of the class of Kāfi, Kānarā.

8th Prahara : Rāgas of the class of Basant, Pañcama, Paraj, Lalit.

Rāga-vaiśiṣṭya (रागवैशिष्ट्य)—Special characteristics of a rāga—The own identity of a rāga, with which the rāga can be identified. The special characteristics are—

1. Aṅga [meaning, rāga-aṅga and svara-aṅga]
2. Jāti;
3. Ṭhāṭa,
4. Vādī-saṁvādī-graha-nyāsa, etc.
5. Mūrcchanā [meaning, ascendance and descendance consisting of detailed movement]; 6. Pakaḍ; 7. Cāla and calana; 8. Rāga-velā.

Rāga-rāginī (राग-रागिनी)— It is a kind of classification of the rāgas, which was used during the last stage of Hindu-era and beginning of Muslim-era and the common name of the rāgas came about due to this new classification. It is a combination of six-rāgas thirty six-rāginīs, or six rāgas thirty rāginis according to a different opinion. [Six rāgas were selected as per various opinions, keeping consistency with six seasons.]

Generally putra (son), putravadhū, (daughter-in-law) were also included in the classification of rāga-rāginī.

Rāga-rāginī viṣayaka mata (राग रागिनी विषयक मत)— Opinions regarding rāga-raginī— Opinions or decisions of various musicologists or pundits, on classification of rāga-rāginī:

These opinions were published after the name of gods or ancient sages, e.g.—

(1) Ancient : Two matas (opinions) (11th-12th century)—

(a) 'Umāpati-mata' or 'Śiva-mata' (36 Pravartaka-rāgas)

(b) 'Someśvara-mata' — (42 pravartaka-rāgas)

(2) Later-era : Three matas (12th-13th century)—

(a) Śomeśvara-mata' or 'Śiva-mata' (6 rāgas, 36 rāginīs);

(b) 'Hanūmān-mata' (6 rāgas, 30 rāginīs);

(c) 'Nārada-mata' (6 rāgas, 30 rāginīs);

(3) Further later-era: Four matas (14th-15th century)

(a) 'Śiva-mata' or 'Brahmā-mata' or 'Someśvara-mata' (6 rāgas, 36 rāginīs);

(b) 'Hanūmān-mata' (6 rāgas, 30 rāginīs);

(c) 'Bharata-mata' (6 rāgas, 30 rāginīs);

(d) 'Kallinātha-mata', (6 rāgas, 36 rāginīs);

(4) Many changes occurred in the above mentioned matas after 16th century A.D; it became normal to include 'putra-rāga', 'putra-vadhū rāga' in the classification of rāga-rāginī. Along with it new matas developed regarding rāga-raginī, e.g.— Indraprastha-mata, Ganeśa-mata, etc..

Rāga-lakṣaṇa, Rāger-lakṣaṇa, Rāga-lakṣma (राग लक्षण, रागेर लक्षण, राग लक्ष्म)— Special characteristics as per Śāstras, expressing identity or form of a rāga. These are 13 in number. e.g.—1. Aṁśa; 2. Graha; 3. Nyāsa; 4. Apanyāsa; 5. Saṁnyāsa; 6. Vinyāsa; 7. Bahutva; 8. Alpatva; 9. Mandra; 10. Tāra; 11. Ṣāḍava; 12. Auḍuva; 13. Antaramārga. As per another opinion, lakṣaṇas of rāga are 10 in number, e.g. Graha, Aṁśa, Nyāsa, Apanyāsa, Alpatva, Bahutva, Tāra, Mandra', Ṣāḍava and Auḍuva.

Lakṣaṇas for currently prevailing Hindusthānī rāga are: 10 in number, e.g.—

1. Ṭhāṭa, 2. Rāga-jāti; 3. Vādi-Saṁvādī; 4. Graha; 5. Nyāsa; 6. Rāga-velā; 7. Pakaḍ; 8. Mūrcchanā (ascendance- descendance); 9. Calana; 10. Aṅga.

[The ancient 10 lakṣaṇas are followed in Karṇāṭaka paddhati (system)].

Rāga-Siddhānta (राग सिद्धान्त)— The rules or lakṣaṇas regarding formation of a Hindusthānī rāga, e.g.—

1. Generally, at least 5 svaras have to be used in a rāga.
2. Vādī or aṁśa svara (sonant) has to be in every rāga.
3. Specific rules of ascendance and descendance have to be adhered to in a rāga.
4. 'S' svara must be there in every rāga.
5. Generally, it is not permissible to use śuddha and vikṛta forms of the same svara one after the other in a rāga, except 'M' or Madhyama. [This rule is not applicable in Karṇāṭaka rāga]
6. Madhyama (M) and Pañcama (P) svaras should not be abandoned together in a rāga.
7. It is desirable to have clever application of 'Varjya' svara in a rāga; but 'varjita' svara must never be applied.
8. A rāga will be Pūrvāṅga (of lower tetrachord) or Uttarāṅga (of upper tetrachord) or Ubhayāṅga (both aṅgas or tertrachords) according to the position of vādī-svara (sonant) and its own aṅga will assist in elaboration of the rāga.

Rāga-Saṁkhyā (राग संख्या)— Calculation of the number of rāgas possible to be formed with the help of mathematics. Account of total number of rāgas used in music. For example—

1. 484 rāgas are possbile to be formulated in each ṭhāṭa (parent scale) with the help of different rāga-jāti. [See : Rāgajāti]
2. In North-India, the number of very-prevalent, prevalent, slightly-prevalent and not-prevalent rāgas is about 600.
3. Number of rāgas in Karṇāṭaka is about 1000.

Rāga-ālāpanā (राग आलापना)—Name for ālāpa in Karṇāṭaka terminology. Anibaddha music (which is not bound by tāla) of Karṇāṭaka. 'Manodharma' saṅgīta, sung with the meaningless words, such as 'Ta-ta-ri-na tom ", etc.. [See : Anibaddha, Manodharma Saṅgīta]

Rāga-kadamba (राग कदम्ब)—A type of ancient prabandha gīta. [See : Prabandha]

Rāga-kāku (राग-काकु)— [See : Kāku]

Rāga-gīti (राग-गीति)—Another name for 'Besarā-gīti' of ancient Gāndharva Saṅgīta. A fast, emotional and colourful 'gīti', formed with the combination of four varṇas (stages of movement)

Rāga-pradhān Bāṅlāgāna (राग प्रधान बांग्ला -गान)— A type of Bengali song in which rāgas are applied and there is indication of presence of classical music, but in which principles of Dhrupada, Khayāl etc. are not strictly observed.

[This terminology was introduced by Saṅgīta Śāstrī Sureshchandra Chakravarty]

Rāga-mālā, Rāga-mālikā (रागमाला, राग-मालिका)— The 'Prabandha' or style of song composed with the inclusion of various rāgas in one song.

Rāga-miśraṇa (रागमिश्रण)— To add a portion of another rāga in a rāga. Miśraṇa, meaning mixing. Rāga- miśraṇa may be of two or more rāgas.

Rāga-saṅgīta (रागसंगीत)— Indian highclass, classical 'Deśī' or 'Mārga-deśī' vocal and instrumental music, in which rāgas are applied. A beautiful composition of lyrical language, composed with the help of special orderly arrangements of rāgas, and is meditative and full of emotional

elements. Indian terminology for Classical music.

[Classical music or Uccāṅga or Abhijāta saṅgīta is that, which is created in an unnatural way, is regulated by a few specific rules, is established and respected over a long time and which endeavours to express artistic temperament, restraint, beauty, harmony, depth and deep emotion in its form. Ancient Indian 'Gāndharva' or 'Mārga' type of vocal and instrumental music and Rāga-saṅgīta, and popular or Deśī vocal and instrumental music were of the same class as Sacred and Secular music of Western music respectively. Since 'Mārga' Saṅgīta or 'Sacred' music of religious temperament are not prevalent in the modern era, 'Classical' in musical parlance is taken as Hindusthānī and Karṇāṭaka rāga-saṅgīta. [See : Saṅgīta]

Rāga-Sāgara (रागसागर)— It is a type of Rāga-mālā [See : Rāgamālā] having one of its tuk or dhātu (lyrical stanza) consisted of more than one rāga and enriched with many rāgas. [See : Tuk, Dhātu, Rāga-mālā]

Rāgāṅga (रागाङ्ग)— It is a variety of ancient 'Deśī' rāga in which, trace of Gāndharva 'Grāma-rāga' could be observed. According to Karṇāṭaka opinion, it is the Mūla-rāga or Janaka-rāga (parent rāga). According to modern Hindusthānī opinion, it is Śāstrīya-rāga. [See : Gāndharva 1, 2, Grāma-rāga, Saṅgīta]

Rāgālapti (रागालप्ति)— [See : Ālapti]

Rāgālāpa (रागालाप)— [See : Ālapa]

Rāga o Tāna (राग ओ तान)— Rāga and tāna. The terminology 'Tāna' has originated from the Sanskrit 'Tan' dhātu, meaning— Vistāra (expansion, elaboration). Therefore, from Śāstrīya view point, tāna of rāga implies vistāra of rāga. That vistāra used to consist of svara (note), bhāṣā (language) or chanda (rhythm).

The performance of vistāra or ālāpa of a rāga before singing the Dhrupada, was called tāna of ālāpa. [See : Ālāpa]. But, in the case of Khayāl, the famous musician (vocalist)' Bade Muhammad Khan of 'Kavval-Bacce' gharānā, innovated a kind of ornamental vistāra with the help of 'fiqrābandī' of Khayāl, around A.D. 1820-1825. This has become prevalent at present as tāna of Khayāl. During later period, many different varieties of tānas were innovated by Khayāl singers, by their own innovative power. [See : Tāna, Fiqrābandī] Apart from variety of tāna in Khayāl song, there are also differences among the tāna e.g.—

1. 'Ā'-kārānta tānas which are without language, uttered with ā sound only.
2. Bol-tānas consisting of language.
3. Sargam tānas consisting of svara names, i.e S Ri G M, etc.

Rāginī (रागिनी)— Dependant or classified rāgas of 'Pradhānrāga' (Main rāga/ principal rāga) or 'Pravartaka-rāga' (originator rāga/ founder rāga). These are Apradhāna Pravartaka-rāgas, which are not the principal rāgas. These are Rāgas of feminine types.

Rāgeśrī, Rageśvarī (रागेश्री, रागेश्वरी)— The name of a rāga.

Rāger prakāra (रागेर प्रकार)—Different forms, in relation to a rāga, carrying the name of the rāga, e.g.—Darbārī-kānarā, Bhairava-bahār, Yaman-kalyāṇa, etc..

There are three divisions of rāga-prakāra, e.g—

1. Śreṇī or goṣṭhi (class or family), 2. Gotra— (lineage), 3. Miśraṇa (mixture)—

1. *Śreṇī* : In this category rāga-aṅga (elements of rāga) is main; (See : Aṅga)
2. *Gotra* : Rāga-aṅga is less in this category.
3. *Miśraṇa* : One finds aṅgas or shades of different rāga in the Miśraṇa category.

Rāga rasa (रागरस)— Change of emotion created in the minds of listeners by the proper application of svara sequences in

a rāga. The indescribable feelings aroused in the minds of the performers and others, through speciality of sound, correct meaning conveyed by the style of pronunciation, sensitive application of svara sequences and proper application of tempo.

1. According to ancient opinion, the 'rasa' that is prescribed for the vādī svara or aṁśa svara (sonant) of a rāga, is applicable in the case of the rāga also.
2. According to the opinion during later period, a particular rasa is assigned to each rāga. According to some, these rasas (sentiments) are identical to ancient 'Nāṭya-rasa' (rasa of drama). According to some others, these rasas are Śānta (gentle), Śṛṅgāra (sentiment of love), Vīra (heroic) and Karuṇa (pathos).

Rāga-rūpa (रागरूप)— The nature of rāga, which is unfolded by correct and orderly arrangement of Śuddha (natural) and Vikṛta (flat and sharp) svaras. A few common forms of much-prevalent Hindusthānī rāgas are given below :— [Assistance has been taken from Ākāramātrika Svaralipi in applying Śuddha-vikṛta svaras, symbols and signs used in the system; and the sign of first bracket ( ) has been used for the svaras which may be skipped. The natural, flat and sharp, the 12 notes of the octave are written as follows :— S, flat Ri =r, Ri, flat G = g, G, M, sharp M=m, P, flat D =d, D, flat Ni= N, Ni, Ś (upper octave).

1. Aḍānā, Āḍānā :
   S Ri M P N P NiŚ, N P M P g M Ri S.
   or S Ri M P d (N P) NiŚ, d N P M P g M Ri S.
2. Alhaiya-belāvala:
   S Ri G M RiG P Ni: DNi Ś, D ($N^{D}P$) M G M Ri S.
3. Āsāvarī:
   S M Ri M P ^{N}dŚ, ^{Ri}N d P d M g Ri S.
   [Application of r, and r and Ri are also there
4. Eman , Iman (Yaman) :
   S ^{Ni}Ri GM (P) Ni D Ś , Ni D P D m G m Ri G Ri S.
5. Eman-kalyāṇa, Iman-kalyāṇa :
   S Ri G m G P D P Ś, Ni D P m G M G R S
6. Kalyāṇa :
   S G Ri G P D P Ś, Ni D P m P G (P) Ri G Ri S.
7. Kāfī :
   S Ri g M (Ri) P D N Ś, N D P M P g Ri S.
   [There are other forms]
8. Kāmoda :
   S (M) ^{M}Ri P D P Ś, D Ś Ni Ś, D P m P (DP) G M (D) P (M) G M RiS.
9. Kaliṁḍā, Kāliṁḍā :
   S r G M P d Ni Ś, Ni d P M d P ^{M}G M G r S.
10. Kedāra :
    S M ^{G}P D P (NiD) Ś, (Ni) D P (m P) D P D M ^{G}RiS.
11. Khammāj :
    S G M P D P (M N) D (Ni) Ś, N D P D M P M G Ri S.
12. Gauḍ-mallār :
    S Ri M Ri P, D P M P ^{N}D, Ś, (D) N P M, G (M) RiS.
13. Gauḍ-Sāraṁ :
    S G (M) Ri G Ri M G ^{M}P (M D) P^{N}Ś, N D Ś, N Ŕi Ś,
    Ni D P m P D P M G M D P M G RiS.
14. Chāyānaṭa :
    S Ri G M P Ś, Ni D Ś, Ni Ś, D^{N}P (Ri G M P) M G M Ri S.
15. Jayajayantī :
    S Ṇ Ḍ Ṗ Ri, S Ri (G) M P D M P Ni Ś, N D P D M, G M G Ri g Ri S. [There are other forms]
16 Jaunpurī :
    S Ri M P (d) Ś, N Ś, ^{N}d P d M P g Ri S.
17. Jhinjhoṭī :
    S Ṇ Ḍ Ṗ Ḍ S Ri M P D Ś, N D P D M G Ri G S.
18. Tilak-kāmoda :
    S Ni Ṗ Ṇi S Ri M P Ni Ś, ^{D}P D P D M G Ri G S.
19. Tilaṅg :
    S G M P Ni Ś, N P G M G S.
20. Toḍī : Ṭoḍī :
    S r g m P m d Ni Ś, Ni d P m (d m) g r S.
21. Darbārī Kānarā :
    S Ṇ ḍ Ṇ S Ri g Ri S, (Ri g) M P d N Ś, d N P M g M Ri Ri S.
22. Durgā :
    S Ri Ḍ S Ri (M) P D P M P D Ś, D P D M Ri S.
    [There are other forms]
23. Deśkār :
    S Ri G P D, Ś, D P ^{D}G P G Ri S.
24. Des, Deś :
    S Ri M P Ni Ś, Ŕ N D P D M G Ri G S.

25. Dhānī :
Ṇi S g, M P N Ś, N P g, M P M g S.
[There are other forms]
26. Naṭ-mallāra :
Ni S ^{G}Ri, G M Ri P Ni (DNi) Ś, ^{Ni}D N P M P M G M Ri (G) S. [There are other forms]
27. Paraj :
Ṇi r S G m P d (m G) m d Ni Ś, Ni d P m (^{r}G S) G r S.
28. Pilu :
S r (Ṇi) S Ṇi d P, Ṇi S g, M P, d M P Ni Ś, Ni d P g, P M g, Ṇi S, g r S. [There are other forms]
29. Pūrvī :
Ṇi ^{S}r G (m) P D (P) m G M d Ni Ś, Ni d Ni d P (d) m (G) M G r G r S. [There are other varieties].
30. Puriā :
Ṇi ^{G}r G m D (Ś) Ni ṙ Ś (ṙ) Ni D (Ni) m G (Ṇi) r S.
31. Puriyā-dhanāśrī, Puriyā-dhāneśrī :
Ṇi r G (P) m d Ś, Ni (ṙ Ni) d P m d m G m r G r S.
32. Bahār :
S M P g M (N) D Ni Ś, (D) N P M P g M Ri S.
33. Basant :
S M G m d (Ś) Ni Ś, Ni d P m G m d Ni (d) m G, m G r S. [There are other forms]
34. Bāgīśvarī, Bāgeśrī :
S Ṇ D (N) S M g M ^{N}D N Ś, N D (P) M g R S.
35. Bihāg :
ṆiS G M P Ni Ś, Ni (D) P (m p) ^{M}G M G (Ri) S.
36. Vṛndāvanī sāraṁ :
Ṇi S Ri M P N P Ni Ś, N P (M) Ri M Ri S.
37. Belāvala :
S G Ri G (M) P Ni D Ś, Ni D P (M) G M Ri S.
38. Bhīmpalāsī, Bhīmpalaśrī :
Ṇ S ^{M}g M P ^{S}N Ś, N D P ^{M}g M g ^{S}Ri S.
39. Bhūpālī :
S Ri G (R) P G P D Ś, D P G Ri S.
40. Bhairava :
S ^{r}G M P d P M (P) d Ni Ś, ^{Ni}d P (d) M (P) G M ^{G}r S.
41. Bhairavī :
Ṇi S g M P d P M (P) d N Ś N d P g M g r S.
42. Mārvā :
Ṇi R G m D (Ni) Ś, (Ni ṙ) Ni D m D m G r S.
43. Mālkauś :
S M g M d N Ś, N d M g ^{M}S.
44. Miyā-mallāra :
S Ri M Ri P M P N D Ni Ś, ^{D}N P M P g M Ri S.
45. Multānī :
Ṇi S ^{M}g m P Ni Ś, Ni d P ^{M}g m g r S.
46. Rāmkalī :
S (r) G M P, d Ś, Ni d P (m P d N d P) ^{M}G, M P M G r S.
47. Lalit :
Ṇi r G M, m M G m d Ś, ^{r}Ni d m d m M G (m G) r S.
[There are other forms]
48. Śaṅkarā :
S G P Ni (D) Ś, Ni ^{D}P D (P) G P G (Ri) S.
49. Śrī :
S r (m) P m (d) P Ni Ś, Ni d P d m G r, G r S.
50. Saindurā :
S Ri M P D Ś, N D M P Ni Ś R Ś N D P M P g Ri S.
51. Saindhavī :
S Ri M P D Ś, N D P M P g Ri S.
52. Soraṭ :
S M Ri M P (Ni) Ś, Ṙi N D P D M (G M) Ri S.
53. Sohanī :
S G m D Ni Ś, Ni D m G r S.
54. Hambīr :
S (G) M G P D P, P Ś, D Ś (Ni) D P (m P) G M ^{Ni}D ^{Ni} Ś, Ni D P G M Ri G M D P G M R S. [There are other varieties]
55. Hiṇḍola :
S G m D (Ni D) Ś, Ni D m G S.

Rāga o Citrarūpa-dhyānarūpa (राग ओ चित्ररूप-ध्यानरूप)— During the period when mārga-deśī or classical-deśī [See : Saṅgīta] music gained prominence, the 'janaka and janya rāgas [See : Rāga vargīkaraṇa (A)] were not influenced by many 'mata' (opinion, views) theories. Therefore, during that time 'Dhyānarūpa' (devotional form) and psychological forms were created. Someśvara III, the king of Kalyāṇī gave this distinction to the 'Mārgadeśī' rāgas for the first time and his son Jagadekamalla formulated 6 rāgas and 30 janya rāgas out of those rāgas. Following this, Umāpati proclaimed himself as Śiva and propagated the theory of a total of 6 rāgas, out of which 5 came out of the five mouths of Śiva and one from the mouth of Pārvatī. Thus the 'mata' or theory of Someśvara III, became prevalent as

'Śivamata' through the efforts of Jagadekamalla and is found during later period as the 'mata' of 6 rāgas, 36 rāgiṇīs. However, just as Jagadeka-malla acted as the pioneer for the emergence of the 'Mārga-deśī' rāgas , he also acted as the fore-runner for composing contemplative images of these, following which, pictorial forms of rāgas were created later, during Muslim Era. [But many forms of the same rāga were found emerging during that time.] [See : Rāga-rāgiṇī viṣayaka mata]

Rāja-kalyāṇa (राजकल्याण)—The name of a particular rāga.

Rāja-tāla (राजताल)—The name of a tāla.

Rāja-dāsī (राजदासी)— A class of Deva-dāsī, (temple dancers).

Rājadhānī (राजधानी)—The name of a rāga.

Rāja-baṅka (राजबङ्क)—The name of a tāla.

Rāja vijaya (राजविजय)— The name of a rāga.

Rāja vidyādhara (राजविद्याधर)— The name of a tāla.

Rāja mārtaṇḍa (राजमार्तण्ड)— The name of a tāla.

Rājamṛgāṅka (राजमृगाङ्क)—The name of a tāla.

Rājasuya (राजसूय)—[See : Tāna]

Rājahaṁsa (राजहंस)—The name of a rāga.

Rājākalyāṇī (राजाकल्याणी)—The name of a rāga.

Rājeśvarī, Rajeśrī (राजेश्वरी, राजेश्री)—The name of a rāga.

Raṇīhāṭī (राणीहाटी)— It is a variety of Bengali Kīrtana song. Named after Ranihati pargaṇā (division), it is an almost non-prevalent kīrtana style, which is commonly called 'Reneṭī'.

Rāt-kī-Puriyā- (रात-की-पुरिया)— A particular variety of Rāga Puriyā. Rāt, meaning night.

Rātri (रात्रि)—[See : Tāna]

Rāvaṇāstram (रावणास्त्रम्)—It is an ancient 'Dhanuyantra' or a type of vīṇā played with a bow. Rāvaṇa is considered to be the inventor of this instrument.

Rāma (राम)—The name of a rāga. The name of a tāla.

Rāmakelī, Rāmakalī, Rāmakirī (रामकेली, रामकली, रामकिरी)—The name of a rāga. A corruption word of ancient rāga named Rāmakṛti, Rāmakrī.

Rāmakriyā-mela (रामक्रिया-मेल)—A mela of Karṇāṭaka paddhati, similar to 'Pūrvī' ṭhāṭa.

Rāma-gandhāra (राम-गन्धार)—The name of a particular rāga.

Rāmagiri (रामगिरि)—The name of a particular rāga.

Rāmaprasādī, Prasādī (रामप्रसादी, प्रसादी)— The pattern of tune originated by Śaktisādhaka (devotee of Śakti) Ramprasad Sen of Bengal.

Rāma-vīṇā (रामवीणा)—A particular variety of vīṇā.

Rāma-maṅgala (राम मङ्गल)—It is a variety of a narrative, called maṅgala-gīta based on stories from Rāmāyaṇa.

Rāmāṁṭoḍī (रामांटोड़ी)—The name of a particular rāga.

Rāmāyaṇa gāna (रामायण गान)— [See : Rāma-maṅgala]

Rāyabāra (रायबार)— Bards. Vaitālika.

Rāyasā-kānarā (रायसा कानरा)—The name of a particular rāga. It is a variety of Kānarā-rāga.

Rāsa 1 (रास 1)—The name of a particular tāla.

Rāsa 2 (रास 2)— It is a type of Bengali gīta, related to 'Rāsalīlā'. It is the name of a particular 'Rasakīrtana'. It is a particular type of dance.

Rāsaka (रासक)—It is the name of a particular ancient 'Prabandha'-gīta. The name of a tāla. [See : Prabandha]

Ritvāi (रितवाइ)—Rutvāi. The name of a particular rāga.

Ribs (रिबस)—Ribs. The pieces of wood surrounding the violin between sound board and the back cover.

Riyāj. (रियाज़)—The corruption of the Arabic word Riyājat, which means perseverance, study, effort and learning.

Ri, Rī (रि, री)— [See : Re], Ri, the 2nd note of the heptad.

Rīti (रीति)—Regulation /system. Ways and method. Manner. Ancient Rīti used to be of six kinds, e.g.—1. Śuddha; 2. Yogī; 3. Malina; 4 Yoṣita; 5. Peraṇa; 6 Kathaka. Proceedings of instruments.

Ruk-maṅgala (रुक्-मङ्गल)—The name of a particular rāga.

Rukṣa (रुक्ष)—Voice, devoid of sweetness. [See : Śabda doṣa]

Rucira-maṇṭha (रुचिर-मण्ठ)—The name of a particular tāla.

Rutvāi (रुतवाइ)—The name of a particular rāga. [See : Ritvāi]

Rudra (रुद्र)—The name of a particular tāla.

Rudra-vīṇā (रुद्रवीणा)—[See : Vādya]

Rudra-yukta rāga nāma (रुद्र-युक्त राग-नाम)—Names of rāgas with prefix 'Rudra':—Rudra-gāndhāra, Rudra-pañcama, etc..

Rudrāṇī (रुद्राणी)—The name of a particular rāga.

Rudrī (रुद्री)—Rudravīṇā. [See : Vādya]

Rubāi (रुबाइ)—An Arabic word, which means a poem consisting of four stanzas. It is music dealing with love, in which pain of separation is depicted.

Rūpa (रूप)—Name of a particular tāla. A type of classical song, prevalent during 15th-16th century.

Rūpa-yukta rāga-nāma (रूप-युक्त राग-नाम)—Rāga names, with prefix Rūpa—Rūpa-mañjarī, Rūpaśrī, Rūpa-mallāra, etc..

Rūpaka 1 (रूपक 1)— Name of a tāla. The name of a particular alaṅkāra (ornamentation)

Rūpaka 2 (रूपक 2)— It is a variety of ancient Prabandha gīta or nibaddha-gīta (tāla bound classical composition), in which the singer had scope to show his own individual artistic skill. A variety of Prabandha-gīta consisting of two dhātus (stanzas) and two aṅgas (elements).

Rūpaka 3 O Uparūpaka (रूपक 3 ओ उपरूपक)—In his treatise : "Nāṭyaśāstra," Bharatamuni has mentioned 10 types of Rūpaka or specific compositions which are suitable for acting. [See : Nāṭaka prakāra]. But apart from Rūpaka there was another variety of theatrical art, in which song and dance were given prominence. Post Bharata Saṅgītaśāstrī Kohala had described and propagated that style of nāṭya (drama). Modern gītināṭya (opera) and nṛtyanāṭya (dance drama) have a considerable amount of similarity with the characteristics of that nāṭya. Kohala termed that, as Uparūpaka.

Rūpakālapti, Rūpaka-ālapti (रूपकालप्ति, रूपक-आलप्ति)—[See : Ālapti]

Rūpakālāpa, Rūpaka-ālāpa (रूपकालाप, रूपक-आलाप)—[See : Ālāpa]

Re, Ri, Rī (रे, रि, री)—Shortened pronunciation of Ṛṣabha svara.

Reoyāj (रेओयाज)—A corruoption of the Arabic terminology Rivāj, which means practice, custom. [This word is found to be used by mistake as 'Riyāj'.] [See : Riyāj]

Rekhtā (रेखता)—Rekhtā is a Persian terminology meaning lyrical poem. It is a particular type of gīta, similar to Ghazal, in which love-based episodes are depicted in poems consisting of ten or twelve couplets.

Rekhava (रेखव)—Rikhava (Ri). The prevalent name of Ṛṣabha svara. Name of a particular rāga.

Rekhā 1 (रेखा 1)—Lines of European staff notation.

Rekhā 2 (रेखा 2)—According to 'Śabda kalpadruma', it is the other name of Ābhoga dhātu or tuk (lyrical stanza)

Rekhā 3 (रेखा 3)— Name of a particular tāla.

Rekhā 4 (रेखा 4)—Correct assemblage of limbs for dance.

Rekhāvatī (रेखावती)—Name of a rāga.

Rejākhānī, Rajākhānī (रेज़ाखानी, रज़ाखानी)— Specific bāj (style of playing) of Sitar and other Hindusthānī string instruments, and 'gat', (instrumental composition) consisting of syllables set in off-beat in medium and fast tempo. Ghulam Raza, the sitar player of Patna was the propagator of this bāj. The other name of this bāj is 'Pūrvī-bāj'. [See : Bāj]

Reneṭi (रेनेटी)— [See : Rāṇīhāṭī]. A type of Kīrtana of Bengal.

Renī-behāga (रेनी-वेहाग)—Rāga 'Raynī-bihāga'.

Revagupti (रेवगुप्ति)—Name of a rāga.

Revti Kānarā (रेवती कानरा)—Name of a rāga.

Revā (रेवा)—Name of a rāga.

Rerak (रेरक)—A particular type of vakratāna'. [See : Tāna, Giṭkiḍī].

Relā (रेला)— Fast tāla-vistāra, with the help of similar syllables of tāla. [See : Tāla-prabandha].

Relār jāti (रेलारजाति)—Relās of different kinds of temperament. [See : Tāla-prabandha].

Roha (रोह)—Ascending order. Movement from lower towards higher notes.

Rohāvaroha (रोहावरोह)—The combined form of ascending and descending order. Mūrcchanā.

Raudrākhya (रौद्राख्य)—[See : Tāna]

Raudrī (रौद्री)—The first śruti (microtone) of Gāndhāra svara (G). Other name is Mālā. A variety of vīṇā.

Rauśancowkī 1 (रौशनचौकी 1)— [See : Vādya].

Rauśancowkī 2 (रौशनचौकी 2)— It is nahabat, according to one opinion. [See : Naobat]

La (ल)

La (ल)— Shortened pronunciation of laghu.

Lakṣaṇagīta (लक्षण-गीत)— Song, containing Śāstrīya (approved by the śāstras) details about a rāga. The song, in which descriptions of vādī; Samvādī; ārohaṇa-avrohaṇa, etc. of a rāga are available. This terminology was devised by Pundit Bhatkhandeji. During ancient times, lakṣaṇa meant subject under the rules approved by Śāstras.

Lakṣaṇa (लक्षण)—Specialities or facts, approved by Śāstras.

Lakṣma (लक्ष्म)—Which is approved in music by ancient practical rules.

Lakṣmī (लक्ष्मी)—Name of a particular tāla.

Laksmī-yukta rāga-nāma (लक्ष्मी युक्त राग-नाम)—Names of rāgas with prefix Lakṣmī—Lakṣmī-kalyāṇa, Lakṣmī-ṭoḍī, Lakṣmīpati-kānarā, etc.. When the word Lakṣmī is added to a rāga it is generally pronounced as 'Lachmī' in Hindi.

Lakṣya (लक्ष्य)—Which is prevalent in practical music.

Lakṣya saṅgīta (लक्ष्य संगीत)—Prevalent or practical music. Pundit Bhatkhandeji is the innovator of this terminology and is the author of a book of this name [Lakṣya-saṅgītam].

Laggī (लग्गी)—The Kāida (qaida) type of vistāra performed on tablā, in tālas such as Dādrā, Kaharvā etc., applied in light songs. [See : Kāidā]

Lagna (लग्न)— Alaṅkāra (ornamentation) consisting of the application of full portion of a mātrā (beat) while moving to the next svara.

Lagnadaṇḍa (लग्नदण्ड)—A name, divised in place of 'Lāgḍāṭ'. [See : Lāgḍāṭ].

Laganī, Lagnī (लगनी, लग्नी)—Name of a

particular rāga. Name of a particular rīti of gāna. [See : Rīti].

Laghu (लघु)—Single unit of tāla-mātrā. Single unit of kāla or time of gāna. Single unit for uttering a svara or a syllable. The sign of laghu in the sphere of tāla is (I). The value of laghu mātrā is found different with Mārga, Deśī and Karṇāṭaka Saṅgīta. e.g.—

(i) In Mārga, one laghu=time taken to utter 5 letters. [K, ca, ṭa, ta, pa, these five letters.]

(ii) In Deśī, one laghu = time taken to utter 4, 5, or 6 letters.

(iii) In Karṇāṭaka Saṅgīta the value of one laghu varies according to tāla jāti (class), e.g.—

1. 1 laghu in Catasra jāti = 4 letters or akṣaras;
2. 1 laghu in Tisra jāti = 3 akṣaras;
3. 1 laghu in Miśra jāti = 7 akṣaras;
4. 1 laghu in Khaṇḍa jāti = 5 akṣaras;
5. 1 laghu in Saṁkīrṇa jāti = 9 akṣaras;

Laghur gatibheda (लघुर गतिभेद)—(Divisions in progressions of laghu)— The divisions of movements in Karṇāṭaka tāla is called 'nāḍāi'. It is to express one mātrā of a tāla which can be divided into a few fast khaṇḍas (parts) by Nāḍāi. [See : Nāḍāi]. This division of movements of mātrā is of five types, e.g.—Caturaśra-nāḍāi; Tisra-nāḍāi; Miśra-nāḍāi; Khaṇḍa-nāḍāi; and Saṁkīrṇa-nāḍāi; 'Nāḍāi' or division of movement of laghu (I) is found according to the class of a tāla e.g.—

(i) Caturaśra-jāti, Caturaśra-nāḍāi $= I_{4\times4} = I_{16}$

[i.e. laghu has been divided into 16 Khaṇḍas (parts) by enhancing its tempo into fast gati (speed or movement)].

(ii) Caturaśra-jāti, Tisra nāḍāi $= 1_{4\times3} = I_{12}$.

(iii) Caturaśra-jāti, Miśra nāḍāi $= I_{4\times7} = I_{28}$.

(iv) Caturaśra-jāti, Khaṇḍa-nāḍāi $= I_{4\times5} = I_{20}$.

(v) Caturaśra-jāti, Miśra nāḍāi $= I_{4\times9} = I_{36}$

[In this manner, gati (movements) of mātrā (beats) are available by applying 5 types of nāḍāi in other tāla-jātis also (classes of tāla).]

Laghuśekhara (लघुशेखर)—Name of a particular tāla.

Laghu saṅgīta (लघु संगीत)—The music which is not included within classical music, e.g.—Dādrā (Ṭhumarī), Ghazal, Bhajan, Kajrī, Lāonī (Lāvanī), etc..

Laghu-sarasā (लघुसरसा)—A rāga, originating from the mixture of two 'Sālaga' or chāyālaga' rāgas. [See : Sālaga]

Laghuvīṇā (लघुवीणा)— A small version of ancient Kinnarī vīṇā.

Laṅkādahana-sāraṁ (लंकादहन सारं)—Name of a particular rāga.

Laṅgoṭ, Laṁgoṭ, Laṅgoṭī (लङ्गोट्, लंगोट्, लङ्गोटी)—Panthī or Tailpiece of string instruments or vīṇā. Kīlaka or the piece, on which all the strings are attached. At the lower end of the vīṇā a small piece of wood or metal blade is attached to the drum or belly.

Laṅghan (लङ्घन)—A particular application of alpatva, one of the ancient rāga-lakṣaṇas, (characteristics), in which a svara is temporarily excluded in ascendance or descendance to go over to the next svara. This svara is definitely varjya svara in the rāga or song, but not varjita svara. [See : Alpatva, Varjya]

Lacak (लचक)—Ās or sūt with swing attached to it. [See : Ās, Sūt].

Lacāo ṭhumarī (लचाओ ठुमरी)—A variey of ṭhumarī gāna consisting of graceful movement, beauty, curved movement and slow tempo. Sadiq Ali, the music maestro of Kavvāl gharānā, innovated this style of ṭhumarī. [See : Gīta prakāra]

Lacchāsākh (लच्छासाख)—Name of a particular rāga.

Lajjat (लज्जत)—Excellence of the style of expression of a rāga. [See : Rāga]

Laṭā (लटा)—Name of a particular instrument.

Laḍ-guthāo, Laḍī-guthāo, Laḍī-guthī (लड़ गुथाओ, लड़ी-गुथाओ, लड़ी-गुथी)— Mixture of 'laḍī' and 'guthāo'. A kind of application of chanda, (rhythm) in songs and instruments. [See : Laḍī, Guthāo].

Laḍ-firat, Laḍī-firat (लड़-फिरत, लड़ीफिरत)— Mixture of 'laḍī' and 'firat'. A kind of application of chanda (rhythm), in song. [See : Laḍī, Firat].

Laḍ-lapeṭ, Laḍī-lapeṭ (लड़-लपेट, लड़ी-लपेट)— Mixture of 'Laḍī' and 'Lapeṭ'. A kind of application of chanda (rhythm) in song. [See : Laḍī, Lapeṭ]

Laḍant (लड़न्त)—A kind of application of mixed chanda (rhythm) in instrument.

Laḍi, Laḍī (लड़ि, लड़ी)—It is like a garland made of mutual application of a few varṇas or akṣaras (letters) of a song, and is used as chanda (rhythm) or tāna (svara composition) in fast tempo. [See : Tāna].

Same type of bol-vistāra, as 'Kaidā' in Tablā, performed on Pakhāvaj. [See : Kaidā]. It is vistāra, like 'Kaidā' in fast tempo of a portion of 'Laggī' consisting of syllables of 'ṭhā or 'barābar' laya (normal tempo) played on tablā. [See : Kaida, Ṭhā, Laggī].

Lapak (लपक्)—Jump. Dāṭ. Name of a particular tāna or chanda.

Lapak tāna (लपक् तान)—A Tāna consisting of jump or 'dāṭ'. [See : Dāṭ, Tāna]

Lapeṭ (लपेट)—Fold. Act of changing . The name of particular tāna or chanda.

Lepeṭ-tāna (लपेट-तान)—It is a revolving type of tāna of 'lāg' class, following the form of the rāga. [See : Tāna]

Lav (लव)—The white portion attached to the 'kinār' (rim) of hide cover of membranophone instruments such as tablā, etc. [See : Kinār]

La-virāma (ल-विराम)—Laghu virāma (I). Time taken to pronounce 5 or 6 letters fast.

Lampā (लम्पा)—Paṭaha insturment. [See : Vādya].

Laya 1 (लय 1)—The interim rest period between two sounded mātrās (beats) of tāla or chanda. Laya implies tempo of song, instrumental music and dance, the uniform rest period for the entire music activity.

Laya 2, Laoyā (लय 2, लओया)—Ṭhekā (composition) of tālas pertaining to Kīrtana of Bengal. [See : Ṭhekā]

Layakārī, Layakriyā (लयकारी, लयक्रिया)—The implementation of tempo, creating variety. To create variety by changing tempo of laya. Changing to another type of tempo of laya while performing a particular laya of a tāla. To exhibit 'Ardha', 'Āḍī', Deḍī', 'Kuāḍī', Biāḍī', 'Mahābiāḍī', Parāḍī', Duguṇa' 'Tinguṇa', 'Caturguṇa', 'Chayguṇa', 'Āṭguṇa' and 'Sulf' tempo, while maintainig laya steady or in 'ṭhā' i.e. normal , original position. [See Gāti & other terms] [According to some opinion, the ṭhekā consisting of layakārī in steady state is called 'ṭhā' or 'barābar' laya, in which each of the syllables of percussion instrument is counted as a single unit.]

Laraj (लरज्)— Kampan (trembling).

Larajtāna (लरजतान)—A kind of tāna, in which trembling of svara is abundantly used. [See : Tāna]

Lalat (ललत्)—A rāga, named Lalit.

Lalat-yukta rāga nāma (ललत्-युक्त राग नाम)— Rāga names with Lalat as prefix—Lalat-gaurī, Lalat-ṭoḍī, Lalat-pañcama, Lalat-bhakhārī, Lalat-līlāvatī, Lalatśrī, etc..

Laltā (लल्ता)—The name of rāga Lalitā.

Laltā-gaurī (लल्ता-गौरी)—Rāga Lalitā-gaurī.

Lalit (ललित)—Name of a rāga. [See : Lalat]

Lalit-svara (ललितस्वर)—Melodious voice consisting of miḍ. An alaṅkāra (orna-

mentation) belonging to Sañcārī Varṇa. [See : Varṇa, Alaṅkāra].

Lalitā (ललिता)—Name of a rāga. Rāga Laltā. Name of a tāla.

Lahacāḍikā (लहचाड़िका)—A particular type of gīta (song), described in ancient Saṅgīta-śāstras. [Ksetramohan Goswami considered 'Khayāl' gāna as a version of 'Lahacāḍikā'].

Lahacāri, Lahacārī (लहचारि, लहचारी)— Love song prevalent in ancient Trihut region (Bihar state).

Lahara 1 (लहर 1)—Ṭukī vādya, full of chanda (rhythm) which is applied in the playing of Śrīkhola, played as an accompaniment with Kīrtana gāna of Bengal [See : Ṭukī vādya]

Lahara 2 (लहर 2)—Bengal's folk song with pun.

Laharā (लहरा)—Dhun or tune which is captivating. Repeatedly recited dhun which is sung or played. Elaborately composed piece, played on membranophone instruments. [See : Tāla-prabandha]

Laharī 1 (लहरी 1)— It is vādya-prabandha's first dhātū or tuk (stanza) which is of the same category as udgrāha of gīta-prabandha. [The word Laharā of modern Hindusthānī membranophone instruments, may be its other form.] [See : Dhātu, Tuk].

Laharī 2 (लहरी)—A variety of ancient Gaṇailā prabandha [See : Prabandha]

Lāonī 1, Lāvanī 1 (लाओनी 1, लावनी 1)—A type of folk song, sung with the accompaniment of a small membranophone instrument shaped like a daff. Folk song prevalent in Maharashtra. Folk song prevalent in Rajashtan and adjacent areas.

Lāonī 2 (लाओनी 2)—A type of dhun or tune.

Lāg (लाग)—Alaṅkaraṇa (embelishment), originating from mixture of consecutive svaras.

Lāg-dāṭ (लाग्-डाट्)—Lāg, meaning successiveness of svaras and dāṭ meaning variety and excellence created by skipping svaras. Creating embelishments by ascertaining a svara as a 'mokām,' (base, foundation) and going up and down successively touching the upper and lower svaras. Some pronounce it as 'lāgdāṭ' considering it as the corruption word of 'Lagna-daṇḍa' and they mean by it—the mode which is packed with tune or compactly connected, like an excellent fine-stick, through the application of proper varṇas (stages of movement). Attached and unattached variety of application, pertaining to dance.

Lācārī, Lācāḍī (लाचारी, लाचाड़ी)— A particular style of gīta. A type of song, consisting of Tripadī-chanda, appropriate for dance. It is called 'Nācāḍī' in Bengali. It is the name of a rāga.

Lācārī-yukta rāga-nāma (लाचारी युक्त राग-नाम)—Rāga names with prefix Lācārī—Lācārī-gurjarī, Lācārī-ṭoḍī, etc..

Lājavantī (लाजवन्ती)— Name of a particular rāga.

Lājeśvarī, Lājeśrī (लाजेश्वरी, लाजेश्री)—Name of a particular rāga.

Lāṭi (लाटि)—A style of gīti which is devoid of seriousness, and consists of arrangement of padas (lyrical composition) which are soft. Cāl (movement) of this is comparable with 'Nauhar-bānī' dhrupada in which characteristics of Khayāl gāna are observed. [See : Cāl, Bānī, Gīta-rīti]

Lāvanī (लावनी)—Folk song, prevalent in Maharashtra, which is of erotic sentiment or of a descriptive nature. The Mārāthī meaning of 'Lāvanī' is to take.

Lābukī (लाबुकी)—Name of a particular vīnā. Sūtravīnā.

Lāsya (लास्य)—A particular type of dance consisting of dalliance.

Liṅgā (लिङ्गा)—A particular type of instrument.

Līna (लीन)—'Gamaka' consisting of āndolana (swinging) which is done with equal speed of druta-mātrā. [See : Gamaka, Mātrā 1, Mātrā-vibhāga]

Līnam (लीनम्)—A particular type of alaṅkāra like miḍ in Karṇāṭaka paddhati. [See : Miḍ]

Līlā-kīrtana (लीला-कीर्तन)—Kīrtana depicting amorous sports of Śrīkṛṣṇa. The Kīrtana gāna in which descriptions of beautiful sports of childhood and youthful days of Śrīkṛṣṇa are depicted. [See : Nāma-kīrtana].

Līlāvatī (लीलावती)—Name of a particular rāga.

Līlāvilāsa (लीलाविलास)—Name of a particular tāla.

Lum (लुम)— Name of a particular rāga.

Lum-yukta rāga-nāma (लुम-युक्त राग-नाम)—Rāga names with the prefix Lum—Lum-khamāj, Lum-gārā, Lum-jhinjhotī, Lum-sāraṁ, etc..

Luhar-sāraṁ (लुहर-सारं)—Name of a particular rāga.

Leṭo (लेटो)—Also called Neṭo in Bengali. Very famous folk-drama of Burdwan district, in which dance, song and dialogue are used.

Loka-gīti (लोक-गीति)—[See : Loka-saṅgīta]

Loka-nṛtta (लोकनृत्त)—[See : Loka-saṅgīta]

Loka-Saṅgīta (लोक संगीत)— Simple music born out of spontaneous inspiration of uneducated mind. Music, which expresses sentiment of happiness-sorrow, joy-pain, love-separation, different activities and feṣtivities, and worship of religious symbols. Music on the subject of normal livelihood, free from the influence of aborigines and their music.

In the later period, meaning of Loka-saṅgīta was changed a little and it was defined as—natural regional music, which is devoid of rules of classical music or music adhering to advanced principles and which may be solo or chorus. According to this definition :

(1) Ādima-saṅgīta (music of the aborigines), (2) Pallī-Saṅgīta (folk-music), and (3) Religious music with universal appeal, composed on the basis of Loka-Saṅgīta, are included under Loka-saṅgīta.

1. *Ādima Saṅgīta* (आदिम संगीत)— Three, four or five svaras are used in Ādima Saṅgīta. Aborigines are still found in India; e.g.—Khāsī, Jayantiyā, Nāgā, Manipurī, Sānthāla, Kol, Koch, Muṇḍī, Orāŏ, Malla, Gond etc.. Their song may be called Ādima-gīta. Though a few names such as 'Domnā', 'Kaharvā', 'Karam', 'Jhumur', etc. are available, most of the songs do not have names. Nṛtta (dance) of Ādima Saṅgīta is still prevalent today at many places. Dances related with the names of tribes such at Sānthāls, Orāŏ etc. and many types of nameless dances are still found practised today, apart from 'Karmā' nṛtta of the Gond or Goṇḍa, 'Dāglā', 'Pālī', etc. dances of the Bhīl tribe.

   Besides these, many types of nṛtta (dance) are found scattered in many parts all over India and though the dances are not in the state of wholly Ādima, yet, these have not got separated from Ādima. Many kinds of dance come under this category, e.g.—'Lāihārobā' of Manipur; 'Hunter dance' of Assam; 'Rāybĕśe' stick dance of Bengal; 'Chau' and 'Peacock dance' of Orissa; 'Jhorā', 'Chapelī', 'Thurā' dances of Uttar Pradesh; 'Ger', 'Ghumar', 'Bhavai' dances of Rajasthan; 'Bhāṅgḍā' and 'Giddā' dances of Punjab; 'Lāvalī', 'Ghugatī', 'Paṅgī' dances of Himachal Pradesh; 'Khanjari', 'Mārunī', dances of Nepal; 'Dholācā-nāc', 'Diṇḍī', 'Kolācyā' dances of Maharashtra; 'Baiśākhī', 'Divārī', 'Caitadaṇḍa', 'Bīj-phuṭnī', dances of Vindhya Pradesh; 'Tippanī' dance of Gujarat; 'Kolāṭṭam' dance of Karnataka, etc..

2. *Pallī-Saṅgīta* (पल्लीसंगीत)—Like rāga-

saṅgīta, songs of Pallī-saṅgīta have become consisted of 7 svaras and instead of having avroha or downward movement like Ādima-saṅgīta, it has become a mixed type. Even then, in many cases, not much change has taken place of its Ādima state. Pallī-saṅgīta may be divided mainly into three categories, e.g.—

(a) *Ādima-jāta (born out of ādima)*—Example of this are songs for snaring or scaring elephants, songs for sowing paddy, etc..

(b) *Śuddha pallī-saṅgīta (pure pallī-saṅgīta)*—Examples of this are Bhāṭiyālī, Bāromāsī, etc..

(c) *Laukika-saṁśliṣṭa pallī-saṅgīta (Pallī-saṅgīta, related to popular functions)*—Examples of this are : Kavigāna, Jātrā-gāna, etc.

Pallī-saṅgīta of India may be divided into a few categories according to the subject matter, e.g.—

(i) *Pāribārika* (family rites)—Marriage, pregnancy, childbirth, etc.

(ii) *Ānuṣṭhānika* (ceremonial)—Observing a vow, festival, etc.

(iii) *Karmamūlaka* (concerning some activities)—House building, sowing paddy, rowing boat, etc.

(iv) *Prema mūlaka* (concerning love)—Union, separation, etc.

(v) *Prakṛti sambandhita* (related to nature)—Spring, Rainy season, etc. On seasons and other subjects concerning nature.

(vi) *Tattva mūlaka* (concerning reality/truth)—Truth about God, truth about body, etc..

(vii) *Daiva-mahimā prakāśaka*—(expressing magnanimity of the divine)—Greatness of deities such as Manasā, Caṇḍī and others.

(viii) *Kāhinīmūlaka* (based on stories)—Stories from Rāmāyaṇa, Mahābhārata, Bhāgavata, etc..

Many types of songs under these few categories are found in different places, e.g.—

In Manipur—Rāsa.

In Assam—Boḍo, Bīhū gāna.

In Bengal—Ghumpāḍāni (lullaby), Bhādu, Tuṣu, Sakhī-Saṁvāda, Sārī, Bhāṭiyālī, etc. songs. [See : Pallī Saṅgīta]

In Bihar—Khelaunā, Ghaṭāro, Sohar, etc. songs.

In Uttar Pradesh—Badhaiyā, Soharā, Seharā, Bannā, Horī, Jhulā, Hiṇḍolā, Kajarī, Lāvanī, Sāvanī, etc. songs.

In Punjab—Māhiyā, Pahāḍī, Ṭappā [songs for marriage ceremony, normally sung by ladies.] etc..

In Kashmir—Chakar, Sufiānā, etc. songs.

In Rajasthan—Sītalā-gīta, Lorī, Pāṇihārī, Pīpalī, Dalŭ, Holī, etc. songs.

In Madhya Pradesh—Saire, Ālhā, Divālī, Phāg, Sāvanī, Rasiyā, etc. songs.

In Gujarat—Garbā, Lorī, etc. songs.

In Maharashtra—Obī, Nāgapañcamī, Lāvanī, Pavāḍā, etc. songs.

In Karnataka—Cindu, Tenamāṅgu, Lali, Lāvanī, Lorī type of songs.

Generally, dances of Pallī-saṅgīta are attached to songs. In one or two cases these are performed on their own. Instruments accompany these.

Although songs are prevalent in many different ways, folk dances are few. Examples of this type of dances are—'Rāsa-nṛtta' of Manipur; 'Bāul-nṛtta', 'Ghāṭu-nṛtta' of Bengal; 'Ghumar-nṛtta' of Rajasthān; 'Garbā-nṛtta', 'Rāsa nṛtta' of Gujarat; 'Kolattam-nṛtta', 'Yakṣagāna-nṛtta' of Karnataka, etc.

3. **Laukika Dharma-saṅgīta** (लौकिक धर्मसंगीत)— Religious songs related to the people are meant to be songs of Dharma Ṭhākur, Gambhīrā [Gājan, Gambhīrā, etc. are songs for the worship of Śiva], Ghĕṭu, Śītalā, Diyāḍī, Pāvuji and songs for worshipping trees, etc.

The instruments which are used in Loka-

saṅgīta, are Ektārā, Dotārā, Ānandalaharī, Gopīyantra, Sārindā, Bāṁśī, Algojā, Tiprā-bāṁśī, Śiṅā (siṅgā), Ḍhāk, Ḍholak, Kāḍā, Khol, Mādal, Ḍaff, Khañjarī, Huḍukkā, Khamak, Kirīkaṭṭī, Karatāla, Khaṭṭāla, Kāṁsī, Kāṁsar, Jhāṁjh, Ghaṇṭā, Mandirā, Nūpur. [Normally, not more than one or two instruments are used in one type of folk-song.] [See : Saṅgīta, Vādya].

Lom-vilom parana (लोम विलोम परन)—The syllables of the parana which has the same form when read from the left side or from the right. [See : Parana]

Laukika-saṅgīta (लौकिक संगीत)—(i) Regional or Deśī saṅgīta. Though local or regional (i.e. Deśī) songs, these have established themselves as gīta, born culturally, by following the rules of classical music in a small measure. e.g.—1. Ākhdāi; 2. Half ākhdāi; 3. Ṭappā; 4. Ṭhumrī; 5. Songs which are Dhrupada and Khayāl oriented; 6. Bāṅglā Rāga-pradhān gāna, etc..

(ii) By Laukika saṅgīta, it does not only mean the Saṅgīta which has evolved out of urban civilisation, but even if a talented person living in a village creates music which becomes qualified in laukika (polular) qualities this may earn the merit to be identified under the above mentioned name.

(iii) Mārga-deśī saṅgīta. Saṅgīta originated and cultivated under the inspiration of artistic wisdom of educated and cultured persons. Except 'Gāndharva', other classical music or music of advanced discipline. Saṅgīta, originated from aesthetic sense. [See : Saṅgīta]

Like Western countries, there is not much difference in towns and villages of India from cultural point of view. Hence the society of man may be divided in four classes, e.g.—

1. Ādima (aboriginals) with natural, uneducated environment ;
2. Little educated with natural urge;
3. Educated, but against rules and regulations while possessing a creative temperament;
4. Can be divided as a class directed by disciplined, unnatural culture. From these classes successively originated—

(a) Ādima, (b) Pallī, (c) Deśī, (d) Mārga-deśī saṅgīta. [See : Loka-Saṅgīta].

Śa (श)

Śakti (शक्ति)—Name of a tāla.

Śaṅkara (शङ्कर)— Name of a rāga. Name of a tāla.

Śaṅkara-yukta rāga-nāma (शङ्कर युक्त राग-नाम)— Name of rāgas with the prefix Śaṅkara—Śaṅkara-vijaya, Śaṅkara-belāvala etc..

Śaṅkarā (शङ्करा)— Name of a particular rāga.

Śaṅkarā-yukta rāga-nāma (शङ्करा-युक्त राग-नाम)—Name of rāgas with prefix Śaṅkarā—Śaṅkarā-araṇa, Śaṅkarā-bharaṇa, Saṅkarā-karaṇa, Saṅkarācaraṇa, Śaṅkarānanda, etc.

Śaṅkarābharaṇa-mela (शङ्करा भरण मेल)—Karṇāṭaka name of Hindusthānī Belāvala thāṭa. According to 'Ka-ta-pa-yādi' formula, it is 'janaka mela' Dhīra-śaṅkarābharaṇa (No. 29 mela) of Karṇāṭaka-paddhati.

Śaṅkita (शङ्कित)— It is a defect of the singer. A blamed singer, who increases the tempo of the song. [See : Gāyana-doṣa]

Śaṅkha 1 (शङ्ख 1)— Śāṁkh (conch shell). It is a wind instrument which was used in composed gītas in ancient days and in modern times it is sometimes used in orchestras or with songs in dramas. [See : Vādya]

Śaṅkha 2 (शङ्ख 2)—It is a type of alaṅkāra (ornamentation).

Śaṅkha 3 (शङ्ख 3)—Name of a tāla.

Śaṅkhacūḍa (शङ्खचूड़)—[See : Tāna]

Śatatantrī-vīṇā (शततन्त्रीवीणा)—Another name is Svaramaṇḍala vīnā. It was a vīṇā of the Vedic-age (shape of a bow), in which one hundred strings were twisted round in three bunches, (33+33+34).

Śani (शनि)—Name of a tāla.

Śabda (शब्द)—Sound resembling the humming of a female black-bee. Nāda voice. [See : Nāda] Lyrical composition (Śabad), appropriate for bhajans of the people who follow the 'Sikh' religion.

Śabda guṇa (शब्द गुण)— Possession of those qualities which make voice suitable for singing, e.g.—
1. Mṛṣṭa (purified); 2. Madhur (graceful); 3. Cehāla (pleasant, soft female voice); 4. Tristhānaka (voice range covering three heptads); 5. Sukhāvaha (bringing in happiness); 6. Pracur (ample); 7. Komala (soft); 8. Gāḍha (deep); 9. Śrāvaka (audible); 10. Karuṇa (compassionate); 11. Ghana (intense); 12. Snigdha (pleasing); 13. Slakṣaṇa (good quality of sound); 14. Raktiyukta (colourful); 15. Chavimāna (full of splendour).

Śabda doṣa (शब्द दोष)— The faults in voice, which do not make songs pleasurable, e.g.—
1. Rukṣa (harsh); 2. Sphuṭita (cracked); 3. Nihsāra (without vigour); 4. Kākolī (like raven); 5. Koṭi (faulty); 6. Keni (the voice which can not be produced easily in bass or high octave); 7. Kṛśa (thin); 8. Bhagna (broken).

Śabdabheda 1 (शब्दभेद 1)—The varieties of voice, e.g.—1. Khāhula; 2. Nārāṭa; 3. Bombaka; 4. Miśraka.

Śabdabheda 2 (शब्दभेद 2)—Appropriate for music or tuneful-sound and not fit for music or out-of-tune-sound.

Śabdam (शब्दम्)—A particular portion of body gesture of 'Bharaṭanāṭyam' dance.

Śabdālaṅkāra (शब्दालंकार)— Those alaṅkāras or gamakas [Alaṅkaraṇa (ornamentation) in one word] which are to be understood by listening only, but can not be understood properly through notation. This modern terminology is used by some, for those alaṅkaraṇas.

Śarīyati, Śarīyatī (शरीयति, शरीयती)— [Originated from Arabic word 'Śarīyat', which means religious regulations of God]. Religious songs of the Muslim community, tune of which is suitable for folk-music.

Śarat (शरत्)—Name of a particular rāga.

Śarat-sāraṁ (शरत् सारं)—Name of a particular rāga.

Śarīra-cakra (शरीर चक्र)—According to Indian theory, flower shaped symbols (invisible) are the cause of spiritual, nervous and mental faculties inside the body. These spread from the base of the spine (mūlādhāra) to the head (Brahmarandhra) and are ten in number, e.g.—
1. Ādhāra-cakra or Mūlādhāra-cakra;
2. Svādhiṣṭhāna-cakra;
3. Maṇipūr-cakra;
4. Anāhata-cakra;
5. Viśuddhi-cakra;
6. Lalanā-cakra;
7. Ājñā-cakra;
8. Manścakra;
9. Soma-cakra;
10. Brahma-cakra.

Śarbarī (शर्बरी)—Name of a rāga.

Śaśīrekhā (शशीरेखा)—Name of a rāga.

Śastra (शस्त्र)—A type of Ṣāḍava (hexatonic) śuddha tāna (orderly arrangement of svaras). [See : Tāna]

Śahnāī (शहनाई)—Sānāi. Name of a wind instrument. [See : Vādya.]

Śākhā (शाखा)—It is one of the 'aṅgas' (elements) [See : Aṅga] of 'Prakaraṇa-gīta', which is included under ancient Gāndharva or Mārga saṅgīta. [See : Saṅgīta]

Śākhā-praśākhā (शाखा प्रशाखा)—A general name for Kāṭān, etc. of Kīrtana gāna. [See : Kāṭān, Nāma-kīrtana]

Śānāi (शानाइ)— A corrupt pronunciation of

the word 'Syāhī-nāī' or 'Śāhnāī'. [See : Vādya].

Śānta-kalyāṇa, Śānta-kalyāṇī (शान्तकल्याण, शान्तकल्याणी)—It is the 65th number melakartā, named Meca-kalyāṇi of Karṇāṭaka paddhati, [similar to Hindustānī ṭhāṭa, named Kalyāṇa].

Śāntikṛta (शान्तिकृत)—It is a particular Auḍuva (pentatonic) śuddhatāna (orderly arrangement of svaras). [See : Tāna]

Śāvaka (शावक)—The singer who does not know the meaning of the song. It is a fault of the singer. [See : Gāyaka-doṣa]

Śāradā (शारदा)—A particular type of vīṇā.

Śārikā (शारिका)—The object with which vīṇā is played. Koṇ (plectrum).

Śārīra (शारीर)—Capability to reveal rāgas through voice, without any practice but due to inborn qualities.

Śārīra vibhāga (शारीर विभाग)—There are two varieties of Śārīra, e.g.—1. Suśārīra and 2. Kuśārīra.

1. Suśārīra—Śārīra which consists of good quality sound.
2. Kuśārīra—Śārīra which consists of a few sounds which are devoid of good qualities. [See : Śārīra]

Śārīra-Śreṇī (शारीर श्रेणी)—Śārīra has four classes, e.g.—

1. Koḍāl—Which is full of beauty and steadiness in three sthānas (heptads).
2. Madhura—Which consists of sweetness in mandra and madhya sthānas (lower and middle heptads).
3. Peśala—Which consists of sweetness in tāra sthāna (higher heptad).
4. Bahu-bhaṅgī—A mixed state of the above mentioned Śārīras.

Śārīra-vīṇā (शारीरवीणा)—Other name is Gātra vīṇā. [See : Śārīra]

Śārṅgaravī (शार्ङ्गरवी)—Number 17 Śruti among twenty two Śrutis. Its other name is 'Ālāpinī' Śruti. [See : Śruti]

Śāstrīya-saṅgīta (शास्त्रीय संगीत)—Music consisting of high standard and methods. Lakṣya-saṅgita is another term. The music which maintains the methodical principles of rāga-tāla system prevalent in its own era.

Śāhnāi (शाहनाइ)—Some people call 'Śāhnai' 'Śānāi'. According to them, it is a Persian word. Bengali pronunciation of Śahnāi is Sānāi which means 'flute' or wind instrument. According to some, it was the main 'nāi' or 'nāye', i.e. flute, in the 'Nahabat' (naobat, instrumental ensemble) of the Bādśāh's (emperor's) court, for which it was named as 'Śāhnāi', Śāh meaning emperor. [See : Vādya].

Śikṣaker guṇa (शिक्षकेर गुण)—Good qualities of a teacher—Śmṛti (memory), Mati (intelligence), Medhā (power of understanding), Ūha (personal appreciation), Apoha (rejection), and accomplishing the task of training disciples.

Śikṣā (शिक्षा)— Grammar of Vedic-chanting and Vedic-music. Those ancient books in which directions for applying svaras and chandas for Vedic chanting of mantras and gānas are given, e.g.—Yājñavalkya-sikṣā, Nāradī-sikṣā etc. 32 books.

Śikṣākāra (शिक्षाकार)—Authors of Śikṣā granthas (books). Singer, who is expert in imparting lessons. [See : Gāyan]

Śikhara (शिखर)— Name of a particular tāla.

Śiṅā (शिङा)—Wind instrument made of horn, wood, brass or copper, played during different festivals, rejoicings and processions. Another name is Sṛṅga. Its other names are Kambu, Komikī, Kulhāi. It is upto 10-12 feet long. [See : Vādya]

Śiñjinī (शिञ्जिनी)—Another name is nupūr. Anklets with tiny bells. [See : Vādya]

Śithilīkaraṇa (शिथिलीकरण)— To convert the following svara to the preceding lower, by loosening the string. [See : Praveśa]

Śiva-yukta rāga-nāma (शिव-युक्त राग-नाम)— Names of rāgas with the prefix Śiva—

Śiva-kāmbojī, Śiva-gandhāra, Śivamaṭa-bhairava, Śiva-rañjinī, Śiva-sāraṁ, etc..

Śivadāsī (शिवदासी)—A class of Devadāsīs (temple dancers).

Śivā (शिवा)— More ancient name of number 13 Śruti. [See : Śruti]

Śirāṁ (शिरां)—Name of a rāga.

Śirikhā (शिरिखा)—Name of a rāga.

Śilpatraya (शिल्पत्रय)—Older name of Saṅgīta.

Śiṣṭakṛt (शिष्टकृत्)— An Auḍuva śuddha-tāna (a pentatonic arrangement of svaras). [See : Tāna]

Śiṣyer guṇa (शिष्येर गुण)— Good qualities of a disciple—Medhā (power of understanding), Smṛti (memory), Ślāghā (eulogy), Anurāga (devotion), Saṅgharṣa (imitation) and Utsāh (enthusiasm).

Śukla-yukta rāga-nama (शुक्ल-युक्त राग-नाम)—Names of rāgas with Śukla as prefix—Śukla-khāmbāj, Śukla-belāvala, etc..

Śuddha bā Sudh-yukta rāga-nāma (शुद्ध बा सुध्-युक्त राग-नाम)—Names of rāgas with Śuddha or Sudh as prefix— Śuddha-kalyāṇa, Śuddha-kānarā, Śuddha-kedāra, Śuddha-khāmbāj, Śuddha-gaurī, Śuddha-deśī, Śuddha-naṭa, Śuddha-pañcama, Śuddha-baṅgāla, Śuddha-barāḍī, Śuddha-belāvala, Śuddha--bhairava, Śuddha-mālavī, Śuddha-rāmkelī, Śuddha-lalita, Śuddha-śaṅkarā, Śuddha-sāverī, etc. [Śuddha is also an independant rāga.]

Śuddha alaṅkāra (शुद्ध अलंकार)—Those alaṅkāras (ornamentations), in which ancient varṇas (stages of movement) have not been applied. Those are Śuddha-alaṅkāras, which have been formed due to beautiful style of utterance of svaras and special relation with other svaras. Other name of Śuddha-alaṅkāra is Varṇātirikta-alaṅkāra, e.g.—1. Viśiṣṭa, 2. Varṇa-vyātirikta, and 3. Sthāyakāku.

1. *Viśiṣṭa śuddha-alaṅkāra*—The alaṅ-kāra which is created by jerk or thrust while passing from one particular svara to another svara.
2. *Varṇa-vyātirikta śuddha-alaṅkāra*—In this, one observes orderly arrangement like 'Varṇa', but the methodology of arrangement is different.
3. *Sthāyakāku śuddha-alaṅkāra*—In this, the style of utterance assumes an unique form. [See : Alaṅkāra]

Śuddha-khayāl (khyāl) (शुद्ध-खयाल)—Khayāl of exclusive Sādhāranī bānī which is free from the influence of dhrupada, and with fiqrābandī. [See : Fiqrābandī, Bānī]

Śuddhajāti (शुद्धजाति)—Seven pure forms marked by names of svaras [originating from Ṣaḍja-grāma (particular musical scale) and Madhyama-grāma (particular musical scale), applicable as tunes in ancient Gāndharva-saṅgīta, e.g.—

1. Originating from Ṣaḍja-grama—Ṣāḍajī, Ārṣabhī, Dhaivatī, and Naiṣādī.
2. Originating from Madhyama-grāma—Gāndhāri, Madhyamā, and Pañcamī. [See : Grāma, Jāti]

Śuddhajātir Lakṣaṇa (शुद्धजातिर लक्षण)—The 'nāma-svara' (the note for naming) of the jāti would be its graha, aṁśa and nyāsa svara, and all the svaras of the Mūrcchanā [e.g. 'Sā'-mūrcchanā of Ṣāḍajī jāti; 'Ri'-mūrcchanā of Ārṣabhī jāti, etc.] consisting of the 'nāma-svara', would be present in the jāti. Tāra-ṣaḍja (Ś) should never be the nyāsa svara. [See : Graha, Aṁśa, Nyāsa, Jati, Mūrcchanā]

Śuddhatāna (शुद्धतान)—28 Ṣāḍava-tānas (hexatonic) consisting of 6 svaras and 21 Auḍuva-tānas (pentatonic) consisting of five svaras of ancient Ṣaḍja-grāma and 21 Ṣāḍava-tānas (hexatonic) consisting of 6 svaras and 14 Auḍuva-tānas (pentatonic) consisting of 5 svaras of Madhyama grāma. The total number comes to 28+21+21+14=84 tānas. [See : Tāna]

Śuddha-madhyama (शुद्ध-मध्यम)—Also called Prakṛta-madhyama. It is ancient madhyama, consisting of four śrutis. Madhyama svara (4th note of the heptad) placed on number 13 śruti out of the ancient 22 śrutis. The śuddha svara (natural note) next to Śuddha-gāndhāra (3rd note of the heptad).

Śuddha-madhyama melakartā (शुद्ध-मध्यम मेलकर्ता)— Those mela-rāgas in Karṇāṭaka Saṅgīta Paddhati, in which śuddha-madhyama is used. Number of these are 36. [See : Mela].

Śuddha-madhyā (शुद्ध-मध्या)—4th Mūrcchanā or Ṣaḍajādi mūrcchanā of ancient madhyama grāma. According to Nārada-mata, it is Hemā-mūrcchanā. [See : Mata]

Śuddha rāga (शुद्ध-राग)—A particular class of rāgas prevalent in ancient period, rāgas under which were considered to be of pure form, free from the influence of other rāgas.

Śuddha-ṣaḍja (शुद्धषड्ज)—The Ṣaḍja-svara which stays on its 4th Śruti. The prakṛta (real) ṣaḍja svara of ancient times. [See : Śruti]

Śuddha-ṣaḍjā (शुद्धषड्जा)—Pañcama-ādi mūrcchanā or 4th mūrcchanā of Ṣaḍja-grāma. According to Nārada-mata, it is the 'Sauvīrī' mūrcchanā. [See : Mūrcchanā, Mata]

Śuddha-svara 1 (शुद्धस्वर 1)—Prevalent seven svaras, which are placed at specific intervals, creating saptaka (heptad). The names of these seven Śuddha svaras (natural notes) in Indian music are— 1. Ṣaḍja (S); 2. Ṛṣabha (Ri); 3. Gāndhāra (G); 4. Madhyama (M); 5. Pañcama (P); 6. Dhaivata (D); and Niṣāda (Ni). When judged from 'S' according to the system of those ancient days, ancient Śuddha-Ri was at an interval of 3 Śrutis; Śuddha-G was at an interval of 5 śrutis; Śuddha-M was at an interval of 9 śrutis; Śuddha-P was at an interval of 13 śrutis; Śuddha-D was at interval of 16 śrutis; and Śuddha - Ni was at an interval of 18 śrutis. There used to be an interval of 4 śrutis between Śuddha-Ni and S.

In the case of present day Hindusthānī, system seven Śuddha svaras are:—

S-Ri = Pūrṇa - antara (full interval)	= 4 Śrutis.
Ri-G= Apūrṇa-antara (short of full interval)	= 3 Śrutis.
G-M= Ardha-antara (half-interval)	= 2 Śrutis.
M-P = Pūrṇa-antara (full interval)	= 4 Śrutis.
P-D = Pūrṇa-antara (full interval)	= 4 Śrutis.
D-Ni = Apūrṇa-antara (short of full interval)	= 3 Śrutis.
Ni-Ś = Ardha-antara (half interval)	= 2 Śrutis.

[Seven Śuddha svaras within the total of 22 Śrutis]

The Śuddha-svaras of Karṇāṭaka paddhati are as follows :—

S-Ri = Ardha-antara	= 2 Śrutis.
Ri-G= Ardha-antara	= 2 Śrutis.
G-M= Ati Pūrṇa-antara	= 5 Śrutis.
M-P = Pūrṇa-antara	= 4 Śrutis.
D-P = Ardha-antara	= 2 Śrutis.
D-Ni = Ardha-antara	= 2 Śrutis.
Ni-Ś = Ati Pūrṇa-antara	= 5 Śrutis.

[Seven Śuddha svaras within the total of 22 Śrutis.]

The svara-grāma (musical scale) of different countries being of different type, 'Śuddha-svara' implies a svara of a particular country having a particular nature. In the Western countries, the Śuddha-saptaka which is in use at present, is called Tempered Scale, whose saptaka or seven svaras if considered according to the value of cents, would be 0, 200, 400, 500, 700, 900, 1100 and 1200 (Tāra-Ś) cents. Its character is to a large extent like the Hindusthānī Belāvala ṭhāṭa. Prior to this, in the Western countries Dia-tonic scale was in vogue, the Śuddha-svaras of which, were—

1st svara–2nd svara=Pūrṇa-antara=9/8 ratio (anupāta).
2nd svara–3rd svara=Apūrṇa-antara =10/9 ratio.
3rd svara–4th svara=Ardha-antara =16/15 ratio.
4th svara–5th svara = Pūrṇa-antara = 9/8 ratio.
5th svara–6th svara=Pūrṇa-antara = 9/8 ratio.
6th svara–7th svara=Apūrṇa-antara =10/9 ratio.
7th svara–8th svara=Ardha-antara = 16/15 ratio.

[See : Śrutyantara, Svarānupāta, Svarāntara, Scale]

Śuddha svara 2 (शुद्धस्वर 2)—According to modern Hindusthānī and Karṇāṭaka opinion the svaras 'S' and 'P', are always śuddha. This is because, these donot have altered forms. Due to this reason, these two svaras are called 'Acala svara' meaning, that which does not move from its place. [See : Svara, Acala svara]

Śuddhā, Śuddhāgīti (शुद्धा, शुद्धागीति)—Gīti or regional vocal style which is without any ornamentation, consisting of simple svaras or simple, pleasant, sweet svaras. [See : Gīti]

Śubhapantu varālī (शुभपन्तुवराली)— Number 45 'Janaka-mela' (parent scale) or Mela-kartā of Karṇāṭaka Paddhati. A particular rāga of Karṇāṭaka system. Also called Śaiva-pantuvarālī.

Śubhāvatī (शुभावती)— Name of a particular rāga.

Śubhrāṅga (शुभ्राङ्ग)— Name of a particular rāga.

Śuluf (शुलुफ्)—[See : Sulf, Gati].

Suṣira (शुषिर)—Suṣira (Wind instrument). [See : Vādya]

Śuṣka-akṣara (शुष्क-अक्षर)—Meaningless letters. Syllables of vādya and nṛtya (instruments and dance).

Śuṣka-vādya (शुष्कवाद्य)—The instrument which is played solo without accompanying song or dance. [See : Vādya-bheda].

Śṛṅkhalī (शृङ्खली)—Name of a particular alaṅkāra (ornament).

Śṛṅga (शृङ्ग)—Siṅā (Siṅgā) (horn). A particular type of wind instrument. [See : Vādya]

Śṛṅgārika (शृङ्गारिक)—According to some opinion, it is the pure form of the word 'Sakārī'. [See : Sakārī].

Śṛṅgāriṇī (शृङ्गारिणी)— Name of a particular rāga.

Śeṣa (शेष)—Name of a particular tāla.

Śaiva-pantuvarāli (शैवपन्तुवराली)—[See : Śubhapantuvarālī.]

Śoka-varāḍī (शोकवराड़ी)—Name of a particular rāga.

Śobhāvarī (शोभावरी)—Name of a particular rāga.

Śorata (शोरत)—Distorted pronunciation of the word Śruti.

Śyāma (श्याम)—Name of a particular rāga.

Śyāma-yukta rāga-nāma (श्याम-युक्त राग-नाम)—Name of rāgas with the prefix Śyāma—Śyāma-kalyāṇa, Śyāma-kānarā, Śyāma-kedāra, Śyāma-gurjarī, Śyāma-rāma, etc..

Śyāma-kārtika (श्याम कार्तिक)— Name of a particular tāla.

Śyāmā-saṅgīta (श्यामा-सङ्गीत)—Songs on the subject of Almighty Goddess Śakti Śyāmā or Kālikā, the variety which was introduced by Sādhaka Ramprasad Sen. Songs of Mālasī. [See : Mālasī]

Śyena (श्येन)—An Auḍuva (pentatonic) tāna (Svara arrangement) of Ṣaḍjagrāma. Name of a type of alaṅkāra. [See : Tāna, Alaṅkāra].

Śrāvaka (श्रावक)—Voice, that can be heard from a distance. [See : Śabda guṇa]

Śrāvya-Saṅgīta (श्राव्य-सङ्गीत)—Music, that is acceptable by the ear. Gāna (Vocal music), Vādya (instrumental music).

Śrī, Śrīrāga (श्री, श्रीराग)—Name of a particular rāga.

Śrī-yukta rāga-nāma (श्री-युक्त रागनाम)—Names of rāgas with the prefix Śrī—Śrī-kaṇṭha, Śrī-kalyāṇa, Śrī-kāmoda, Śrī-gaurī, Śrī-taṅka, Śrī-pañcama, Śrī-rañjinī, Śrī-saṅkara, Śrī-hiṇḍola, etc.

Śrīkhola (श्रीखोल)—Mṛdaṅga, that accompanies Kīrtana or songs of Kīrtana style. [See : Vādya]

Śrīraṅga (श्रीरङ्ग)—Name of a particular tāla.

Śrīrāga-mela (श्रीरागमेल)—It is the number 22 'Janakamela' Kharaharapriyā of Karṇāṭaka system. [See : Mela]

Śrīśekhara (श्रीशेखर)— Name of a particular tāla.

Śruti 1 (श्रुति 1)—Name of a particular tāla. An ancient name of 'Śruti-jāti'. [See : Śruti-jāti]

Śruti 2 (श्रुति 2)—It is a type of 'Prabandha-jāti' which consists of six aṅgas (essential elements). [See : Prabandha-jāti]

Śruti 3 (श्रुति 3)—According to Karṇāṭaka opinion the uninterrupted tune which is played with songs or instrumental music.

Śruti 4 (श्रुति 4)—Musical sound, that can be perceived through ears. According to Indian opinion, each of the 22 subtle divisions of musical sound. Each of the subtle sound produced in the 22 nāḍīs (pulse) inside the human body by the blow of wind that exists in the body. Subtle sound under svara saptaka (heptad). The state of svara that is produced due to resonance, i.e. vibration produced from 'āhata-nāda' or due to stability of sound produced by striking, just before achieving resonance or immediately after striking. Sound under saptaka (heptad), which is not used in a rāga [when used, it is known as svara]. The musically related single or more than one sound which have to be passed over on way to reach from one svara of saptaka to the next svara.

Śruti-antaragāndhāra (श्रुति-अन्तरगान्धार)—According to the opinion of Karṇāṭaka system, one planned extra Śruti (microtone) between the two svaras—'Sādhāraṇagāndhāra' and 'Antara-gāndhāra'.

Śruti-kākalīniṣāda (श्रुति काकलीनिषाद)—According to the opinion of Karṇāṭaka system, one planned extra Śruti (microtone) between the two svaras—Kaiśika-niṣāda and Kākali-niṣāda.

Śruti-upāṅga (श्रुति उपाङ्ग)—[See : Nasbug]

Śruti-jāti (श्रुति जाति)—The specialities which were produced due to variety in the style of utterance of svaras, were called 'Śruti' or 'Śruti-jāti' during ancient era. During later period, specialities in character produced due to difference in position of the Śrutis, were also called Śruti-jāti.

Ancient Śruti-jātis were of five types, e.g.—

1. *Dīptā*—expressing 'Vīra' (brave) mood.
2. *Āyatā*—expressing 'Vistṛti' (expanse).
3. *Mṛdu*—expressing 'Komala' (softness) mood.
4. *Madhyā*–expressing Śānta (gentleness) mood.
5. *Karuṇā*—expressing Karuṇā (compassion) mood.

The above mentioned 5 'Śruti-jātis' were placed among 22 subtle sound or 'Śruti' or 'Antara-Śruti' in Gāndharva-saṅgīta of ancient era, e.g.—

1. There are four Śruti-jātis of Ṣaḍja-svara (S)—Dīptā, Āyatā, Mṛdu, Madhyā.
2. There are three Śruti-jātis of Ṛṣabha-svara (Ri)—Karuṇā, Mṛdu, Madhyā.
3. There are two Śruti-jātis of Gāndhāra-svara (G)—Dīptā, Āyatā.
4. There are four Śruti-jātis of Madhyama-svara (M)—Dīptā, Āyatā, Mṛdu, Madhyā.
5. There are four Śruti-jātis of Pañcama-svara (P)—Mṛdu, Madhyā, Āyatā Karuṇā.
6. There are three Śruti-jātis of Dhaivata-svara (D)—Karuṇā, Āyatā, Madhyā.
7. There are two Śruti-jātis of Niṣāda-svara (Ni)—Dīptā, Madhyā.

Śruti-jātir abāntara-jāti (श्रुति जातिर अबान्तर जाति)—The variety that takes place due to the application of each Śruti-jāti in different Śrutis (microtones), e.g.—

1. 4 varieties of 'Dīptā' Śruti-jāti that take place on 1st, 8th, 10th and 21st Śruti.
2. 5 varieties of 'Āyata' Śruti-jāti that take place on 2nd, 9th, 11th, 16th and 19th Śruti.
3. 4 varieties of 'Mṛdu' Śruti-jāti that take place on 3rd, 7th, 12th and 14th Śruti.
4. 6 varieties of 'Madhyā' Śruti-jāti that

take place on 4th, 6th, 13th, 15th, 20th and 22nd śruti.

5. Karuṇā Śruti-jāti has 3 varieties that take place on 5th, 17th, and 18th Śruti.

Śrutir saṁkhyā o nāma (श्रुतिर संख्या ओ नाम)—(number and name of Śrutis)—According to ancient Saṅgīta-śāstrī 'Kohala', number of Śrutis (microtones) is infinite, 66 or 22. According to others, number of 'Śrutis' is 22 in Indian music. According to the opinion of modern Karṇāṭaka system number of Śrutis is 24.

(a) Names of 22 Śrutis are :—

1. Tīvrā, 2. Kumdvatī, 3. Mandā, 4. Chandovatī, 5. Dayāvatī, 6. Rañjanī, 7. Ratikā [though commonly 'Raktikā.' word has been used in some Śāstras. Ratikā word is found to be most appropriate when the explanation is carefully considered.] 8. Raudrī, 9. Krodhī, 10. Vajrikā, 11. Prasāriṇī, 12. Prīti, 13. Mārjanī, 14. Kṣiti, 15. Raktā, 16. Sandipanī, 17. Ālapinī, 18. Madantī, 19. Rohinī, 20. Ramyā, 21 Ugrā, 22. Kṣobhiṇī. [According to Yāṣṭika muni]

(b) According to another opinion—

1. Siddhā, 2. Prabhāvatī, 3. Kāntā, 4. Suprabhā, 5. Śikhā, 6. Dīptimatī, 7. Ugrā, 8. Hladī, 9. Nirvirī, 10. Dirā, 11. Sarvasahā, 12. Kṣānti, 13. Bibhūti, 14. Mālinī, 15. Capalā, 16. Bālā, 17. Sarvaratnā, 18. Śāntā, 19. Bikalinī, 20, Hṛdayonmīlanī, 21. Bisāriṇī, 22. Prasūnā.

(c) In another opinion—

1. Nāndī, 2. Viśālā, 3. Sumukhī, 4. Vicitrā, 5. Citrā, 6. Ghanā, 7. Cālanikā, 8. Mālā, 9. Sarasā, [or Sarasā; Mālā], 10. Mātaṅgī [Māgadhī], 11. Mādhavī [Śiva], 12. Maitrī [Mātaṅgī], 13. Śivā [Maitreyī], 14. Kalā [Bālā] 15. Kalaravā [Kalā], 16, Bālā [Kalaravā], 17. Śārṅgaravī 18. Mātrā (Jayā or Mātrā], 19. Amṛtā [Rasā], 20. Rasā [Amṛtā], 21. Jayā [Vijayā or Mātrā], 22. Madhukarī.

(d) According to Pārśvadeva—There are 66 Śrutis in three saptakas (heptads) each having 22 Śrutis—

(i) In Mandrasthāna or Udārā (lower octave) :
Mandrā, Atimandrā, Ghorā, Ghoratarā (S); Maṇḍanā, Saumyā, Sumanā (Ri); Puṣkarā, Saṅkhinī (G); Nīlā, Utpalā, Anunāsikā, Ghoṣāvatī (M); Līna-nādā, Āvartanī, Raṇadā, Gambhīrā, (P); Dīrghatarā, Nādinī, Mandrajā (D); Suprasannā, Ninadā (Ni).

(ii) In Madhyasthāna or Mudārā (middle octave) :
Nādāntā, Niṣkalā, Gūḍhā, Sakalā (S); Madhurā, Galī; Ekākṣarā (Ri); Bhṛṅgajātī, Rasagītī (G); Surañjikā, Pūrṇā, Alaṅkāriṇī; Bāṁśikā (M); Vaiṇikā, Tristhānā, Susvarā, Saumyā (P); Bhāṣāṅgī; Vārtikā, Sampūrṇā (D); Prasannā, Sarvavyāpanikā (Ni).

(iii) In Tārasthāna or Tārā (higher octave) :
Īśvarī, Kaumārī, Savarālī, Bhoga-vīryā (S); Manoramā, Susnigdhā, Divyāṅgā (Ri); Sulalitā, Vidrumā (G); Mahārkā, Śaṅkinī, Rākā, Lajjā (M); Kālī, Sūkṣmā, Ati-Sūkṣmā, Puṣṭā (P); Supuṣṭikā, Vispaṣṭā, Kākalī (D); Karālī, Visphoṭāntarbhedinī (Ni).

(e) According to Karṇāṭaka opinion—

(i) Ṣaḍajam (S)—Mandā, Chandovatī.

(ii) Śuddha-ṛṣabham (R)—Dayāvati, Rañjanī.

(iii) Catuḥśruti-ṛṣabham (Ri)—Ratikā, Raudrī. **or** Śuddha-gāndhāram (G)—Ratikā, Raudrī.

(iv) Ṣaṭśruti-ṛṣabham (Ru)—Krodhī, Vajrikā **or** Sādhāraṇa-gāndharam (Gi)—Krodhī, Vajrikā

(v) Ṣaṭśruti-gāndhāram (Gu)—Prasāriṇī, Prīti **or** Antara-gāndharam (Gu)—Prasāriṇī, Prīti.

(vi) Śuddha-madhyamam (M)– Kāntā, Mārjanī.

(vii) Prati-madhyamam (Mi)—Kṣiti, Raktā.

(viii) Pañcamam (P) Sandipanī, Ālāpinī.
(ix) Śuddha-dhaivatam (D)—Madantī, Rohinī.
(x) Catuḥśruti-dhaivatam (Di)—Ramyā, Ugrā **or** Śuddha-niṣādam (N)—Ramyā, Ugrā.
(xi) Ṣaṭśruti-dhaivatam (Du)—Uddīpanī, Kṣobhinī **or** Kaiśika niṣādam (Ni)–Uddīpanī, Kṣobhinī.
(xii) Ṣaṭśuti-niṣādam (Nu)—Tīvrā, Kumudvatī **or** Kākali-niṣādam (Nu)—Tīvrā, Kumudvatī.

Śruti o Svarer Sambandha (श्रुति ओ स्वरेर सम्बन्ध)—Relation between śruti (microtone) and svara (tone)—In the ancient days śrutis used to take their places before the svara and the svara used to be placed on the last of the śrutis. In the modern days some opine that the very first śruti is the place of retreat for the svara.

According to the opinion of Karṇāṭaka system, the few 'Svayambhu-svaras' take their places in the last śrutis (anta-śruti) and other svaras are located on the first śruti (ādi-śruti). [See : Svayambhu Svara].

Accroding to general rules, the first four śruti's belong to Ṣaḍja-svara (S); next three śrutis belong to Ṛṣabha-svara (Ri); next two Śrutis belong to Gāndhāra-svara (G); next four Śrutis belong to Madhyama-svara (M); next four Śrutis belong to Pañcama-svara (P); next three Śrutis belong to Dhaivata-svara (D); and the next two last Śrutis belong to Niṣāda-svara (Ni).

Śrutir prakṛti (श्रुतिर प्रकृति)—Nature of Śrutis (microtone)—There are two forms of Śruti when applied with svara, e.g.—

1. Svaragatā; and 2. Antarasvaravartinī.

1. *Svaragatā* : Which regulates the style of utterance of svara by mingling inseparably with svara.
2. *Antarasvaravartinī* : Which helps to express difference in sentiment due to its usage while staying in the middle between two successive svaras.

Śrutikāra (श्रुतिकार)—A kind of ancient string instrument of 'Tamburā' variety.

Śrutivīṇā (श्रुतिवीणा)—An unknown variety of vīṇā, 'Tamburā' type of vīṇā. An ancient vīṇā consisting of 22 strings, indicative of Śrutis (microtones). [See : Vādya]

Śrutyantara (श्रुत्यन्तर)—The proportional interval between one Śruti (mictotone) and the other Śrutis next to it. During ancient days the interval of one śruti between Pañcama-svara of Ṣaḍja-grāma and Pañcama-svara of Madhyama-grāma used to be called '*Śruti-pramāṇa*' [i.e. value of 1 śruti]. There is no clear mention in any ancient Śāstragrantha (treatise) that, there was another type of 'Śrutyantara' besides '*Śruti-pramāṇa*'. But from the way it has been said—how to get absorbed from G to Ri and Ni to D along with Śruti after '*Prāmāṇya-Śruti*' (Śruti-pramāṇa), it gives the impression that there were two forms of śrutis which were acknowledged during that ancient period—the first of which was Prāmāṇya-śruti and the second was '*Pūraka śruti*'.

According to mathematics based considerations of present days, 1-śruti=22 cents; 2=śruti=112 cents; 3-śruti=182 cents; and 4-śruti=204 cents.

According to this calculation 'P-svara' consisting of 4-śruti=204 cents and 'P-svara' of 3-śrutis =182 cents. Therefore, Prāmāṇya-śruti =204–182=22 cents.

However 2nd śruti can not be of 22 cents.

This is because, when 22 cents of Prāmāṅya-śruti are deducted from 112 cents of 2 Śrutika (consisting of 2 Śrutis) svara (G and Ni) of 112 cents, 90 cents remain (112-22=90).

This means value of 2nd Śruti will be 90 cents. Otherwise, one can not reach G and Ni svaras consisting of 2 śrutis of 112 cents (value). It is thus seen, that there is no other way but having Pūraka-śruti of the value of 90 cents.

According to mathematical calculations of

present day, even these two types of śrutis are not enough. Yet, every aspect of Indian music was the gift of the Gandharvas—remembering this and also knowing that definite value was used in the music of the Indians, one has to admit that during, and even before the time of Bharatamuni 'Ādarśa Saṁvṛta-baṁsīr māna' (closed pipe's standard length) was 18 aṅgula (fingers, 1 aṅgula=appox $\frac{4}{3}$"), meaning Vīṇā-string was 36 aṅgula (fingers) long. If the string was 36 aṅgulas or inches long, then, from S to M-svara would have been 9" as per Gāndharva principle and 9 śrutis of same interval would have been achieved, having practically equal mathematical value. Therefore, there would have been no difficulty in calculating positions or numbers of Śrutis. The interval between S and M, the two svaras of the Gandharvas, was divided in 3 Svarāntaras [See : Svarāntara] of equal value. Therefore, S/M $=\frac{4}{3}=498$ cents were divided among 3 svarāntaras—i.e. each one of the svarāntaras was 498÷3=166 cents = 3 Śrutis. As a result, 4 śruti = 204 cents; 3 śruti = 166cents were achieved. This way 1 śruti = 38 cents; 2 śruti =166–38 = 128 cents. [It is to be remembered, that a 'Bṛhadāntara' Śruti of the value of 90 cents, has to be present in every svara]. Consequently, P-svara, consisting of 4-śruti, was of the value of 204 cents in Gāndharva principle. It would be 166 cents if it consisted of 3-śruti. 'Pūraka-śruti' would be 204–144=90 cents and 'Prāmāṇya śruti' would be of 38 cents.

Ślakṣṇa (श्लक्ष्ण)—A particular type of quality in sound. The voice that expresses or flows uninterruptedly/ continuously. It is a particular quality of singing. [See : Śabda-guṇa, Gīta-guṇa.]

Ślatha (श्लथ)—Slow. Slack. [Generally used with names of tālas. e.g.— Ślatha-tritāla]

Śloka-ālapti (श्लोक आलप्ति)—A type of Śākṣara-ālapti, in which ālāpa is performed with ślokas. Performance of ālāpa of the image of the rāga, written in Sanskrit, with the help of recitation.

Ṣa (ष)

Ṣa (ष)—Some write "Ṣaḍja in short as Ṣ". [See : Sa]

Ṣaṭkalā (षट्कला)—A title for the accomplished who are expert in 'Ṣaḍaṅga'-gāna. [See : Ṣaḍaṅga].

Ṣaṭka (षट्क)—Time measure equal to six mātrā (beats). Six times of laghu mātrā. [See : Mātrā 1]

Ṣaḍaṅga 1 (षड्ङ्ग 1)—The specialities of language used in ancent nāṭyas (drama), e.g.—Viccheda (separation); 2. Arpaṇa (bestowal); 3. Visarga (relinquishment); 4. Anubaddha (conjugate); 5. Dīpan (illuminating); and 6. Praśamana (subduing).

Ṣaḍaṅga 2 (षड्ङ्ग 2)—Six aṅgas (essential elements) of ancient prabandha, i.e. constituents of subject matter described in the portion of lyrical composition of the song, e.g.— 1. Svara; 2. Pāṭa; 3. Viruda; 4. Tena or Tennaka; 5. Pada; and 6. Tāla. [See : Prabandha, Aṅga]

Ṣaḍaṅga 3 (षड्ङ्ग 3)—According to the opinion of Karṇāṭaka system, six different stages of laya, e.g.—

1. Anudruta or Virāma or Śekhara; 2. Druta; 3. Laghu, 4. Guru; 5. Pluta; and 6. Kāka-pada. [See : Mātrā-vibhāga, Tāler-prāṇa]

Ṣaḍaṅga 4 (षड्ङ्ग 4)—Six different constituents of song, according to one opinion, e.g.—

1. Dhātu; 2. Mātu; 3. Svara; 4. Tāla; 5. Gaṇa; and 6. Varṇa.

Ṣaḍ-alaṅkāra (षड्-अलङ्कार)—The specialities of language used in ancient nāṭyas (dramas), e.g.—

1. Ucca (high); 2. Dīpta (radiant/brilliant); 3. Mandra (deep); 4. Nīca (low); 5. Druta (fast); and 6. Vilamvita (slow).

Ṣaḍja (षड्ज)—The prevalent names of 'Khaḍja' or 'Ṣaḍja', which is the name of the first svara (tonic) of the Indian saptaka (heptad). Short name is 'S' or 'Sā'. It is that svara from which other six svaras of the saptaka originate. That svara which is created by receiving elements of six svaras. That svara, which originates through the help of six sthānas (position)—nose, throat, chest, palate, tongue and teeth. That svara which originates from the six sthānas (places)—naval, pulses, heart, right side, left side and head.

Ṣaḍaj (षडज्)—Distorted pronunciation of the word Ṣaḍja. [See : Ṣaḍja]

Ṣaḍja-Kaiśikī (षडज कैशिकी)—A particular vikṛta-'jāti' of ancient Gāndharva-saṅgīta. [See : Jāti]

Ṣaḍja-grāma (षडज-ग्राम)—A particular 'grāma' (scale) or svara-grāma. [See : Grāma].

Ṣaḍja-Madhyamā (षडज मध्यमा)—A particular vikṛta jāti of ancient Gāndharva-Saṅgīta. [See : Jāti]

Ṣaḍja-madhyama bhāva (षडज-मध्यम भाव)—The relation between 'S' and 'M', through interval of Śruti or svarāntara of the two svaras. During modern time, the relation which is determined through number of svaras between 'S' and 'M', is also called 'Ṣaḍja-madhyama-bhāva'. The relation indicating an interval of 9 śrutis between two svaras of a svara-grāma. There are 8 śrutis between 'S' and 'M' [M is situated on the 9th śruti]. The ratio of Svarāntara is $\frac{3}{4}$. Or, a relationship, where there are two svaras in between. Where ever the above mentioned relationships are present between any two svaras it is taken for granted that 'Ṣaḍja-madhyama bhāva' exists.

Ṣaḍja-pañcama bhāva (षडज पञ्चम भाव)—The relationship between two svaras 'S' and 'P',—where there is an interval of 12 śrutis between them; relation between the two due to a distance of 13 śrutis; ratio of $\frac{2}{3}$ Svarāntara, or presence of three intermediate svaras according to modern theory. Any two svaras will be counted/considered as having 'Ṣaḍja-pañcama bhāva' if the above mentioned relationships are present.

Ṣaḍja-sādhāraṇa (षडज-साधारण)—The altered form of Ṣaḍja or 'S' when it shifts from its specific position by one śruti. [See : Sādhāraṇa]

Ṣaḍajam (षडजम्)—The Karṇāṭaka pronunciation of Ṣaḍja svara.

Ṣaḍjodicyavā (षड्जोदीच्यवा)—A particular vikṛta-'jāti' of ancient Gāndharva Saṅgīta. [See : Jāti]

Ṣaṣṭha-mūrcchanā (षष्ठ-मूर्च्छना)—'Gāndhāra' etc. type of mūrcchanās of Ṣaḍja-grāma. 'Dhaivata' etc. type of mūrcchanās of Madhyama-grāma. 'Ṣaḍja' etc. type of mūrcchanās of Gāndhāra-grama. [See : Mūrcchanā, Grāma].

Ṣā (षा)—Some write Ṣaḍja-svara as 'Ṣā'. 'S'. [See : Ṣaḍja]

Ṣāḍava (षाड़व)—Combination of six svaras (hexatonic).

Ṣāḍava-auḍuva(-auḍava) (षाडव-औडव, औड़व)—The song or rāga in which 6 svaras are used in ascendance and 5 svaras are used in descendance. [See : Rāga-jāti]

Ṣāḍava śuddha-tāna (षाडव शुद्धतान)—Hexatonic note combination. [See : Tāna]

Ṣāḍava-ṣāḍava (षाडव-षाडव)—The song or rāga in which 6 svaras are used in ascendance and descendance both. [See : Rāga-jati].

Ṣāḍava-sampūrna (षाड़व-सम्पूर्ण)—The song or rāga in which 6 svaras are used in ascendance and 7 svaras in descendance. [See : Rāga-jāti]

Ṣāḍjī (षाड्जी)—A particular type of Śuddha-jāti of ancient Gāndharva-Saṅgīta. [See : Jāti]

Ṣāḍji-kapāla (षाड्जीकपाल)—A particular variety of ancient Kapāla-gīti. [See : Kapāla]

Ṣoḍaśī (षोड़शी)—A particular type of hexa-tonic svara combination (Śuddhatāna). [See : Tāna]

Ṣola-dun (षोलदुन)—16 times faster laya of 1 mātrā (beat) which possesses madhya laya or medium tempo of tāla. Application of sixteen svaras or varṇas (syllables) in one mātrā (beat) (in medium tempo). Sulf.

Sa (स)

Sa(स)— Short form of writing or pronunciation of Ṣaḍja Svara. [See : Sā]

Saoyārī (सओयारी)— [See : Savārī]

Sakala (सकल)—It is 'jīvā' or thread of modern days used for producing 'javārī' (resonance) in vīṇā type of instruments.

Sa-kākalī (स-काकली)— Mūrcchanā or tāna, consisting of Kākalī-niṣāda used in ancient Gāndharva or mārga (classical) Saṅgīta. [See : Mūrcchanā, Tāna]

Sakārī (सकारी)—The lower third Śruti (microtone) of a svara (tone) which has two forms [e.g. Komala (flat) and Śuddha (natural)]. Komalatama Svara (flattest note). The lowest Śruti (microtone) of other vikṛta-svaras (See : Vikṛta svara] except madhyama (M). Rikhāb (Ṛṣabha/Ri) and Dhaivata (D) consisting of 1 Śruti. The term Sakārī may have been conceived to mean a svara which is 'Sakḍī', meaning wrinkled or vibrated. According to one theory, the term 'Sakārī' has originated from the word 'Sahakārī. According to another theory, the word 'Sakārī' has been thought of having a likeness to the word 'Bikārī'. Salālī. [See : Salālī]

Sukvārī = Komala. It can be assumed that the word 'Sakārī' originated from 'Komala'.]

Sakhī-Saṁvāda (सखी संवाद)— Bengali songs on love episodes or descriptions of separation, discussed while addressing a Sakhī (female friend) or on the pretext of conversation between two female friends, where abundance of padas (literary composition) relating to Brindāvanalīlā of Śrī Kṛṣṇa (amorous sports in Brindāvana) are found.

S-Gaṇa (स-गण)— [See : Gaṇa]

Sa-Gīta (स-गीत)—The song sung immediately after lifting the screen during 'Pūrvaraṅga' of ancient Sanskrit drama. Song consisting of 'Kutapa' and dance. [See : Pūrvaraṅga and Kutapa]

Saṁkīrṇa, Saṁkīraṇa (संकीर्ण, संकीरण)— The rāga, in which more than two rāgas are mixed. A rāga, composed by mixing 'Śuddha' and 'Sālaga' rāgas or two Sālaga rāgas [See : Śuddha, Sālaga/Chāyālaga]. One of the three ancient types of 'Prabandha' gīta. One of the three types of Nibaddha-gītas (tāla bound classical composition) [See : Nibaddha gīta], during Medieval period, e.g. :—

1. Śuddha, 2. Chāyālaga, or Sālaga, 3. Saṁkīrṇa.

1. *Śuddha*—'Śuddha-sūḍa' etc., ancient Prabandha gītas (classical compositions) were meant by 'Śuddha'.

2. *Chāyālaga or Sālaga*— Ancient 'Sālaga-sūḍa' Prabandha-gītas were meant by it. [See : Prabandha]

3. *Saṁkīrṇa*—'Citrapadā,' 'Citrakalā', 'Dhruvapadā' and Pāñcālī type of gītas were meant by it. Variety of padas (lyrical composition) were main in this type and use of dhātu (stanza) and tāla was limited.

According to another theory, there were 14 types of Saṁkīrṇa gīta. [See : Prabandha, Gīta]

Saṅkīrtana/Saṁkīrtana (सङ्कीर्तन, संकीर्तन)— To sing Nāma-kīrtana together, in chorus. [See : Nāma kīrtana]

Saṅgat 1, Saṁgat 1 (सङ्गत्, संगत् 1)— Providing cooperation as an accompaniment to

gīta. Playing of instruments of tāla as an accompaniment, revealing and manifesting laya and chanda of the gīta, in the same tempo.

Saṅgat 2, Saṅgati 1 (सङ्गत् 2, सङ्गति 1)— Mutual cooperation between two distant svaras, by using them singly or both successively. When in any rāga, two svars, near or distant, are used one after the other displaying characteristics of the rāga, the mutual cooperation that occurs due to this in Saṅgati.

Saṅgati 2 (सङ्गति 2)— According to the opinion in Karṇāṭaka system, these are different prastāra type of vistāras (expansion) in orderly arrangements of svaras or of portions of rāgas. [See : Prastāra]

Saṅgama-kedāra (सङ्गम-केदार)— Name of a praticular rāga.

Saṁgīta, Saṅgīta (संगीत, सङ्गीत)— Combination of gīta, vādya and nartana (song, instruments and dance). Dance, song and instrumental music together. Another name is 'Tauryatrika' (meaning–combination of three—song, dance and instruments). The general name for gīta, vādya and nartana. Vocal music.

In the modern days gīta and vādya, either by itself, or together, is called Saṅgīta (music), imitating the Western countries. Dance is accounted for separately.

Saṅgīter vibhāga (संगीतेर विभाग)— There are three divisions of Indian music, e.g.— (1) *Vedic or Sāma* [Though it contained gīta (song), vādya (instruments) and nṛtta (dance), it was known only as gāna, and during that time the word Saṅgīta had not originated.]; [See : Sāma]. (2) Gāndharva; (3) Deśī.

2. *Gāndharva*— Saṅgīta of later days related to 'Sāma-gāna', which was con-nected with ancient religious functions and which used to abide by some rules of Śāstras firmly. Its songs were regulated by lakṣaṇas (characteristic) of 'Jāti' and 'Grāma-rāga'. Its tālas were of 'Caccat-puṭa', 'Cācpuṭa', etc. type, which were regulated by 'daśa-prāṇa' of tāla. Its instruments were of four kinds whose playing used to be guided by 'gīti', 'dhātu', 'vṛtti', 'gata' and 'karaṇa'. The nartana (dance) were of three types which were presented with karaṇa , aṅgahāra, etc. and were used for creating rasa, consisting of four kinds of acting such as āṅgika, vācika, etc.. [See : respective terms]

(3) Deśī — The music that was created or is being created to entertain people of different states or provinces or regions of India. It is dependant on application and hence ever changing. It is not strongly tied down to the bindings of Śāstras, on the contrary lakṣaṇas (i.e. Śāstras) are regulated by it.

Saṅgīter upavibhāga (संगीतेर उपविभाग)— Upavibhāgas (Subdivision) of Gāndharva and Deśī saṅgīta are of two types, e.g.— (a) 'Gāndharva' performed for the sake of welfare/prosperity and to cause harm or injury and (b) Nāṭya-'gāndharva' which was later named as mārga. During the medieval era the name mārga was used in place of 'gāndharva'.

Upavibhāgas of Deśī saṅgīta are three, e.g.— (a) Maintaining a few principles of Gāndharva, 'Māraga-deśī' tries to stop unnecessary changes for entertainment of people and endeavours to create rasa by staying within the limits of Śāstras. This is called 'Laukika saṅgīta' or 'Abhijāta saṅgīta', or 'Uccāṅga saṅgīta' (classical music). It is called 'Rāga saṅgīta', or 'Classical music' according to the Western theory, in the sphere of 'gīta vādya'. In the modern days tendency to call Mārga-deśī saṅgīta in the name of 'Mārga', is noticed. It is more reasonable to call it 'Mārgī'-saṅgīta.

(b) Deśī-saṅgīta which emerges in new forms by adopting elements and

characteristics of ceremonial and folk music (Loka-saṅgīta) for entertaining people.

(c) 'Deśya'-saṅgīta or 'Loka-sangīta' which originates from the natural urge/ inspiration of the uneducated mind. [See : Loka-saṅgīta]

Saṅgīter paddhati (संगीतेर पद्धति)—There are two systems (paddhati) of music in India, e.g.—

1. North Indian or Hindusthānī, and
2. South Indian or Karṇāṭaka. [See : Hindustānī-Saṅgīta, Karṇāṭaka-Saṅgīta]

Saṅgīter Śākhā (संगीतेर शाखा)— Branches of Saṅgīta are three, e.g.—1. Gīta; (songs); 2. Vādya (instrumental music); 3. Nartana (dance).

1. *Gīta*— Gīta means songs emanating from voice. It was the custom to call gīta as 'gāna' in the Vedic era. [See : Sāma]. There were four types of divisions of gīta. e.g.— (a) Gāndharva-gīta; (b) Mārga-deśī-gīta; (c) Deśī-gīta; (d) Loka-gīta.

Gāndharva-gīta—It was regulated by svara, grāma, jāti, grāma-rāga, etc., tāla, pada, chanda, yati and tāna, etc., its padas (lyrical compositions) could be meaningful or meaningless. But these did not have any stanza-wise division (dhātu or tuk). 'Gāndharva-gīti' meant gītis like— Brahma gīta , Māgadhī, Ardhamāgadhī, Sambhāvitā, Pṛthulā gīti and Śuddhā, Bhinnā, Gauḍī Besarā, Sādhāraṇī, etc.. 'Dhrubā' gīti was used in Nāṭya-gāndharva. [See : respective terms]

Mārga-deśī gīta— It was regulated by svara, rāga and pada. There was no application of chanda, yati and ancient tāna. Padas were meaningful or meaningless and were set to tāla or not set. These had stanza-wise division. Use of tāla was not indispensible [See : Prabandha, Gītarīti]

Deśī-gīta— It is regulated by svara and pada. Use of rāga is unimportant; generally, 'dhun' [See : Dhun] is applied or a mixture of tunes. Most often tālas are used in this gīta. However, sometimes it is seen without tāla. Kṣudra-gīta or Saṅkīrṇa Sūḍa-gītas of medieval period are songs of this category. Influence of padas are more in this. Ākhḍāi, Half-ākhḍāi, etc. of modern Bengali songs are also Deśī-gānas from this point of view. Importance of tune or individuality are noticed in these. The names of those, which were meant by Deśī in medieval era, are—

1. Sama; 2. Vyakta; 3. Madhura; 4. Vikruṣṭa; 5. Sotsāha; 6. Karuṇa; 7. Parihāsa; 8. Adhyātma; 9. Maṅgala; 10. Ramya; 11. Viṣama.

Loka-gīta —Pada or literary composition is main in this gīta. There is no variety of tune or expansion (vistāra) in this gīta. This gīta is prevalent in different parts of India under different names. But generally these were involved with the incidents and ceremonies, such as—birth, rearing a child, social practice, work, happiness, sorrow, religion, love, separation, marriage, worldly affairs and death.

[Mārga-deśī, Deśī and Lok-gīta are called gāna in Śāstras, not gīta. Gīta was of two kinds in medieval era, e.g.—

(1) Gāndharva or mārga, which was superhuman and
(2) Gāna which consisted of Deśī rāga and was composed by Vāggeyakāra (composer as well as singer).

According to modern opinion No. (1) is gīta, and No. (2) is gāna.]

2. *Vādya*—In this branch of instrumental music, gīta, ālāpa, gat, saṅgat are played on string and wind instruments, saṅgat and laharā on membranophone instruments and sangat on idiphone instruments.

(a) Vedic vādya—String and wind instruments were subordinate ('Anugata')

during Vedic era. Nothing is known about their style of playing. During this era, membranophone instrument had not improved much from its original stage. Since, use of Kharli or gāb [black paste) was not in vogue, sound was loud, shrill and monotonous, although the instrument was covered with hide.

Nothing is known about Vedic idiophone instruments, [See : Vādya]

(b) Gāndharva Vādya—Many beautiful changes were carried out in Gāndharva string and wind instruments and in their method of playing. Solo playing and ālāpa were introduced in these instruments.

Application of Kharli or gāb type of paste on membranophone instruments was introduced and these instruments were also used for solo playing apart from being accompaniments. The arrangement to tune membranophone instruments on different notes of the heptad, was first noticed in Gāndharva.

The characteristics of Gāndharva tāla was to apply Caccatpuṭa etc. five Gāndharva or mārga tālas in a particular style in different ways, according to daṣa-prāṇa or daśa lakṣaṇa of tāla. [See : Tāla, Tāla o Prāṇa].

Use of idiophone instruments is noticed in nibaddha gīta of Gāndharva and nāṭya. [See : Nibaddha, Vādya].

(c) Mārga-deśī vādya—As string instruments, Bīn, Rabāb, Sāraṅgī, Sursṛngār, Surbahār, Sitār, Sarod, etc. and as drone, at first Dāṇḍi and later Tānpurā have come into vogue in 'Mārga-deśī' Saṅgīta. Twelve aṅgas (essential elements) have been introduced in the ālāpa of string intrument such as Vīṇā etc.. Twelve aṅgas mean —1. Mand or Bilampat ; 2. Mand-madh; 3. Madh or joḍ; 4. Madh-drut; 5. Drut; 6. Jhāḍ or Jhālā; 7. Ṭhok; 8. Laḍi; 9. Laḍi-guthāo; 10. Laḍi-lapeṭ; 11. Laḍant; 12. Dhuyā-māṭhā.

[An aggregate of fourteen aṅgas are achieved if No. 11 laḍant is divided into 'sāth' and 'javāb' and No. 12 Dhuyā-māthā is taken as dhuyā and māthā separately.

The aṅgas Nos. 1 and 2 are together called Sañcāra : Nos. 3, 4 and 5 aṅgas, are together called jhāḍ or jhālā, and the rest of the aṅgas, i.e. from Nos. 8 to 12 aṅgas are together called tārparaṇ.

Pakhāvaj and tablā are the main among membranophone instruments; Śrīkhol is used in Kīrtana gāna of Bengal and Khordak is used in Śahnāi. Many new syllables have been created for these instruments.

Tālas were used according to 'Laghu-guru' mātrā (beats) during medieval era, later, new tālas were being innovated according to mātrā (beat) and chanda (rhythm).

At the beginning, Kaṅasya-tāla type of idiophone instruments were used in 'Mārga-deśī' music but these have been abandoned during modern days.

(d) *Deśī-vādya*—There are no special regional string and wind type of instruments under this class. Use of Sāraṅgī, Esrāj, Baṁśī, etc. type of vādyas are noticed at some places.

By Membranophone instruments, Tablā, Khordak and Śrikhol etc. are meant.

Generally Kāharvā, Bhajanī, Dādrā etc. tālas are used with Deśī-saṅgīta. As idiophone instrument, use of Khaṭtāla, Karatāla, Mandirā and Jhāj̆jhar are noticed. [See : Tāla, Vādya]

(e) *Loka-vādya*—Khamak, Ektārā, Gopī-cānd, Dotārā, Sārindā, wind instruments like Śahnāi, Baṁśī, Siṅā (siṅgā) etc., and membranophone class of instruments like Khañjarī, Ḍholak, Mādal, Nakārā, Tikārā, Ghaṭ and idiopohone class of instruments such as Tāla, Kāj̆sī, Jhāj̆jhar, are seen to be used under this category.

Tāla of loka-saṅgīta is generally Khemṭā, Āḍ-khemṭā, Kāharvā type of tālas. [See : Tāla, Vādya]

3. *Nartana- (dance)*—

(a) *Vaidika (Vedic) nartana*—Nothing much is known about this.

(b) *Gāndharva nartana*—Gāndharva nartana means ancient nāṭya, nṛtya and nṛtta of the Gāndharva Saṅgīta era. [See : respective terms]

(i) Nāṭya was 'āṅgika' nṛtyābhinaya (dance and acting through body gestures), rich in gīta-vādya (song and instruments) and consisting of 'Vācika', 'Āhārya' and 'Sātvika', expressing rasa (sentiment) and bhāva (emotion). [See : Vācika, Āhārya, Sātvika]

This acting was of two kinds, e.g—nāṭya dharmī (pertaining to drama) and Lokadharmī (pertaining to popular liking). In this, mainly nṛtya (dance) consisting of 'Śākhā' [beautiful hand postures], 'Aṅkura' [gestures expressing meanings of sayings told in the past], and Sūcī [gestures expressing meanings of saying to be told in the future] were performed.

Acting used to be completed in Gāndharva nartana (dance) with the help of 'Pūrvaraṅga', 'Utthāpana', 'Nāndī', Kāvya or subject of nāṭya (drama) and 'Dhruvā'. [See : respective terms]

'Vācika' - abhinaya—Acting, through the help of the language of the drama.

'Āhārya' - abhinaya—Acting, through the help of external material or ornaments such as necklace, crown (head dress) etc.

'Sātvika'- abhinaya—Acting, through the help of external application of gestures such as sweating, trembling, etc..

Āṅgika - abhinaya—Acting, through the help of different bhaṅgi (gestures), bheda (diversity), mudrā (symbol made by fingers) and karaṇa (particular dance gestures) of limbs, extermities of the body and minor limbs.

(ii) Emotions were expressed only through body gestures in dance. It had two divisions, e.g.— 'tāṇḍava' (manly dance) and 'lāsya' (female dance). But it is not clear what was the entire procedure in which dance was performed. In this, there was application of 'karaṇa', 'Aṅgahāra' (particular body gestures) and performance of 'Puṣpāñjali' (offering of flowers) was done at the beginning. There was provision to explain the padas (literary composition) with the help of 'Karaṇa' if there was any linguistic composition which expressed emotions.

(iii) Nṛtta meant exhibition of gestures or skill, through deflection or movement of the body by using different limbs. This used to be performed during the occasions of anointment, great festival, journey, marriage, etc..

(c) *'Mārga-deśī' nartana*—Mārga-deśī nāṭya (drama) used to follow Gāndharva-nāṭya, but the 'vācika-abhinaya' of the linguistic composition of drama, made āṅgika-abhinaya superfluous in due courses of time. There was not much difference in nṛtya and nṛtta of.Mārga-deśī. Dance, that expressed emotions was called nṛtya, and dance that gave more importance to tāla-laya, was called nṛtta. Examples of Mārga-deśī dance are—Yati-nṛtya, Śabdacāli, Uḍupa, Muru, Meri, etc. This type of Devadāsī (Temple dance) dance was in existence in Karṇāṭaka (system). Śabda-nṛtta, Gīta-nṛtta, Dhvāḍ-nṛtta etc. are available as examples of nṛtta.

In the modern days, 'Mārga-deśī nṛtya' means 'Bharata-nāṭyam', nṛtta means 'Kathak-nṛtya' and nāṭya means 'Kathakali'.

(d) *Deśī-nartana*— Gīta was given the main place in Deśī-nāṭya and nṛṭta was made less important. The drama used to be depicted fully through the help of language. The examples of this are—Maṅgala, Pāc̄ālī, Jātrā. In the modern days, 'theatre' has taken their place. On the other side, Rabindranath Tagor's gītināṭya

(opera) and nṛtya-nāṭya (ballet) have been created in a new way. The nāṭyas which are in Karnātaka (paddhati), have more of āṅgika-abhinaya. 'Mohinīatyam;', 'Kucipuḍī are its examples.

'Deśī-nṛtya or nṛtta was not dependant on mudrā (symbols made by fingers) and hence it was nothing but 'nṛtta'; even then there was an attempt to express emotions in this nṛtta. Names such as 'Cindu-nṛtta', 'Kattari-nṛtta' were available during ancient days. Nṛtta of the naṭī-s (dancing women) or Baijī-s (songstresses) was of the 'Deśī'-nṛtta category, but elements of nāṭya are also available in this.

(e) *Loka-nartana*— 'Lokanāṭya' means 'Pallīnāṭya' (Rural drama). Dance and songs are must in this. The character of Pallīnāṭya (folk-drama) could be seen in ancient form of 'Maṅgala' and 'Jātrā'. Neṭo (Leṭo), Jhumur, Kirātārjuna (Orissa), Yakṣagāna (Kerala), Bohḍā (Maharastra), Rāslīlā (Gujrat), etc. may be called 'Pallīnāṭya'. 'Pallīnṛtta' or 'Lokanṛtta' (folk dance) is prevalent in every region of India. Among them, Rājbeśe, Kāṭhīnṛtta, Chau, Orāo-nṛtta, Lāirobā, Ghumar, Bhāṅgḍā, Garvā, Dholācā-nāc, Kolātyam, Kummī, are famous.

Saṅgīta (Karṇāṭaka paddhati)—It was known as 'Drāviḍī-Saṅgīta' (Drāviḍī= Dravidian) or 'Tāmilī Saṅgīta' (Taınili= Tamilian) in the ancient days. The names of the svaras of its songs (gānas) were— 'Kural', 'Tuttam', 'Kaikkilai', 'Ulai', 'Ili', 'Bilari' and 'Tāram' in that order. According to one theory, these are the seven svaras such as Ṣaḍja etc., of the saptaka (heptad). Most puṇḍits maintain this theory, because, the first-svara (tonic) of the mūrcchanā has been called 'Kural' in all stages and the mention of first-svara implies Ṣaḍja, which is the avaghoṣa (drone).

[Tāram is imagined as the 'S' of tāra-sthāna (higher octave) by another theory; therefore, according to this theory svaras such as 'Kural', Tuttaṁ etc. become svaras such as Ṛṣabha (Ri), Gāndhāra (G) etc. and Ṣaḍja ('S') is not found located. According to this opinion, the free-string expresses 'Ṣaḍja' svara ('S'). Therefore, since it consists of 'yāl', it may be called 'yāl' or 'Mandram', following ancient terminology.] No name of its saptaka (heptad) has been found , but it is known that there were 12 śrutis (microtone) including 'prakṛta' (śuddha or natural) and vikṛta (flat and sharp) svaras under the saptaka (heptad). On the other hand, although 22 Śrutis were generally agreed upon, existence of 24 Śrutis had been accepted as authentic in 'Tāmilī' (Tamilian) Saptaka. There is difference of opinion regarding the nature of the saptaka, — some say that it (the saptaka) was like 'Harikāmbhojī' mela [like Hindusthānī 'Khamāj' ṭhāṭa]. Some opine, it was like Dhīraśaṅkarābharaṇa mela [like Hindusthānī Bilāvala ṭhāṭa]. In yet another opinion, it was like 'Kharaharapriyā' mela [like Hindusthānī Kāfī ṭhāṭa].

By judging from the structural side of ancient svara-saptaka, a few modern puṇḍits opine that this saptaka resembles 'Mukhārī' mela. Description of four mūrcchanās (ascendance-descendance order of notes) of saptaka are available in Gupta-period, e.g.—'Marul-yāl', 'Kuriñji-yāl', 'Neyatal-yāl' and 'Pālai-yāl'. Here, 'yāl', implies mūrcchanās. Rāgas used to originate from these mūrcchanās, names of which were 'paṇa'. [The starting svara (tonic) of mūrcchanā used to be called 'Kural']. During later period, when 'rāga-jāti' became Sampūrṇa (with 7-svaras), Ṣāḍava (with 6-svaras) and Auḍuva (with 5-svaras), then the practice to call the rāgas of Sampūrṇa rāga-jāti as paṇa and the rāgas of Ṣāḍava and Auḍuva rāga-jātis as 'tiram', came about. During this time, it was accepted firmly that the number of

śrutis was 22, and it was named as 'mātrā'. Some have called the ancient 12 Śrutis as 'Rāśi', following the division of Rāśi-cakra' — the 24 śrutis were called ' Alakū.' At that time saṅgīta was implied by the word 'Isai' in South India. Daśa-lakṣaṇas (ten essential elements) of rāga or 'paṇa' were not available. But use of the words 'Inai' for Vādī, 'Kilai' for Saṁvādī, 'Naṭapu' for anuvādī and 'Pagai' for vivādī, was found.

By instruments string instrument, named 'Yāj' and Bherī type of membranophone instruments were meant. During later period, 'Yāj' became obsolete due to the emergence of vīṇā and vīṇā became prevalent in Tamil-saṅgīta with the name 'yāl'. 'Yāj' was a harp-type of instrument.

Tamilian-saṅgīta became completely absorbed in Ārya-saṅgīta during the end part of Gupta era but its saptaka (heptad) consisting of 12 svaras survived. The arrangement of expressing Prakṛta (śuddha=natural) and vikṛta (flat or sharp) svaras through the medium of Rā, Rī, Ru, Gā, Gī, Gu, Ge, show that there were 12 svaras. A particular custom was created to name one svara by different names. The indication is also available through the expression of svaras, that the saptaka (heptad) was like 'Mukhārī mela'. After this, during Muslim era, this saṅgīta, consisting of Tamilian specialities became known as Karṇāṭaka-saṅgīta and mixing of 'Mukām' etc. which are like Muslim-rāgas, started to take place and 'mela' was created [in 14th century]. South Indian 'Āndhra-saṅgīta' had embraced Hindusthānī or North Indian music more intensely, hence it was considered as a separate style from 'Karṇāṭaka-paddhati at the beginning; but now, during modern days, it is also considered as Karṇāṭaka-saṅgīta. [See : Karṇāṭaka-saṅgīta, Deśītāla, Mela]

Saṅgīta (Hindusthānī) (सङ्गीत-हिन्दुस्थानी)— It is the other name of North Indian music. There was nothing called 'Hindusthānī-saṅgīta' in the ancient days. During Muslim era [due to the influence of the Muslim-musicians] some changes came about in North Indian music and since then its name became " Hindusthānī-saṅgīta".

The changes that came about at the beginning, were—introduction of rāga-rāginī, introduction of ṭhāṭa on instruments such as vīṇā etc., inception of new rāgas, creation of new tālas, changing forms of old rāgas, application of prakṛta (śuddha=natural) and vikṛta (flat or sharp) forms of svaras in the same mūrcchanā. But no changes occured from the point of view of using 22 Śrutis, infusion of ālāpa etc., nature of prabandha etc.. During the later period, name of the śrutis got altered; sañcāra (movement) and dhātu (stanza) assumed other names; the ancient Prabandhas got absorbed within the names of Dhrupada, Dhamār, Chanda, etc.. The old Prabandhas, such as Caturaṅga, Tarānā, Trivaṭ etc., revealed themselves in a new manner and on the other side musical styles (gīta-rītis) such as Khayāl, Ṭappā, Ṭhumarī etc., emerged with new specialities. Tāla became mātrā oriented, losing its ancient laghu-guru divisions. It means, a rule got formulated to exhibit each mātrā according to the rule of tāla-jāti, and eagerness to follow the chanda (rhythm) of the lyric emerged. Although not much change was observed in the method of playing on insturments, tānpurā was substituted in place of an instrument called 'Daṇḍī' and instruments such as rabāb, sitār, bīn etc., pakhāvaj, tablā etc. became prevalent. With that, some new techniques of playing were added and many musicological terminologies divised by Muslim musicians, were accepted.

Most mentionable change came in the sphere of svara-saptaka (heptad). 'Belā-

vala' saptaka was introduced in place of ancient Śuddha-saptaka, which was similar to 'Saindhavī' or 'Kāfī' rāga or 'Śrī-raga' or 'Haripriyā' of Karṇāṭaka system. [Harapriya according to the pronunciation of Karṇāṭaka system]

In the modern era, specialities of Hindusthānī Saṅgīta mean—introduction of ṭhāṭa system, creation of rāgas following mela system, creation of new type of instruments and art of playing instruments.

Saṅgīta o nāda (संगीत ओ नाद)—Any sound is called musical sound (nāda) if it consists of svaras that are useful for music. The charateristics of musical sound are—

1. It will have definite frequency or if there are different frequencies in it, only one frequency will be experienced as dominant.
2. Its vibration period will remain unchanged.
3. Vibration will be regular.
4. There should be dispersion in vibration.
5. It will be pleasing and sweet.
6. It will have timber.

Saṅgīta O Śruti (संगीत ओ श्रुति)—There is no unanimity regarding the places of the ancient śrutis. Some say that the śrutis are at equal intervals, some say they are at unequal intervals; while some give their opinion of accepting 9 śrutis of equal interval between 'S-M' and 'P-S', while maintaining S, M and P static; others are in favour of placing a śruti on each division by maintaining S and M or S and P static and having 9 equal divisions on one side and 13 on the other.

According to the present author, number of śrutis have originated from very rough estimates of mathematics, hence their places can be fixed in different ways. It is not understood how the places were ascertained during ancient era. During modern era effort is made to fix the places according to the rules of Svara-saṁvāda (consonance of notes). At present, research is going on about śruti, through the help of 'cents' and 'savarts' in mathematical system.

Account is available of 12 equal śrutis (microtones) or 24 Śrutis or 'Alaku' in ancient Karṇāṭaka (system); 17 equal Śrutis in ancient Arabia; and 24 Śrutis or microtones in ancient Greece.

Saṅgīta O Svara (संगीत ओ स्वर)— Expression of the sound which is not too loud, not too low, and consisting of some specific qualities, produced by simple, natural voice without creating any pressure, is the sound or musical sound and when other sounds are associated with it by specific rules, it is called Sāṅgītika-svara (musical note). In instrument this first note is produced by 'vitati' or pulling, and its place is determined by following vocal sound or voice. This first svara (note) has assumed differnt names. It is called 'Ṣaḍja' or 'Grāmīka' or 'Grāmaṇī' svara in India. Its common name in the West is 'Key-tone' or 'Tonic-note'.

Number of Sāṅgītika-svara is different in different countries. Number of svaras in India from ancient period has been taken as seven and other vikṛta svaras have been accepted as another form these 7 svaras. In fact, the number of svaras applied are many more.

Svaras are used with names and without names. Nameless svaras are called 'tones' or 1st svara, 2nd svara etc. and the named svaras are called 'notes' or Ṣaḍja (S), Ṛṣabha (Ri), etc.. It is the normal custom to introduce Svaras, giving them seven names. [See : Svara] Due to difference in voice or in instruments Ṣaḍja or Khaḍaj or 'S' can never be constant ('Dhruvaka'). Voices of male, female and boys and sounds of vīṇā, baṁśī etc. do not express the same 'S' in the natural process of 'vitati'. For the convenience of music, many new ways have been adopted in different countries to give 'S' a definite

form or nature. The rule in ancient India was to designate 'S' to the sound which emanated from a baṁśī of a specific measurement [baṁśī, named 'Vasu'].

The qualities of the sāṅgītik dhvani (musical sound) are :—

1. *Tīkṣṇatā* (Pitch)—It is dependant on the frequency. Because of this, some svaras seem to be high, some svaras seem to be low.
2. *Tīvratā* (intensity)—It is dependant on the volume of the sound vibration. Because of this, loudness of sound, i.e. some sound seem loud or soft.
3. *Upasvanatā* (Timbre)—Due to difference in receptacles, difference in overtones or diversity in utterances takes place, and the novelty that ensues in sound vibration i.e. timbre, depends on that. Due to timbre, transformation of the nature of the svaras takes place; some become delicate, some coarse and some full. Further more, it is understood from timbre, which sound is from voice, which sound is from violine, which is from bīṇ or which is from baṁśī.
4. *Upari-nāda* (resonance)—It is dependant on the receptacle (ādhāra). Resonance is created when natural frequency of ādhāra coincides with frequency of svara thus increasing the sound intensity. It also helps to find out the difference of intensities from one svara to another.
5. *Anusvāna* (overtone) Sṛṣṭi—With the utterance of a svara, multiples of it (harmonics) start vibrating simultaneously very subtly along with the main svara. Those subtle svaras are called anusvara or sahanāda (overtone, partial, harmonic). A svara consisting of the same frequency exhibits different character or colour due to presence of the overtones. [See : Sahanāda]
6. *Anudhvāna* or *Sānubhūta Kampana Sṛṣṭi*—With the utterance of a svara, another svara having the same frequency responds to the sound immediately.
7. *Spandaka* (Beats) *Sṛṣṭi*—When two svaras of slightly different frequencies are sounded together, a vibration indicating the discord with varying intensities is felt. This vibration is called 'Saṅkampa' or 'Spandaka'. Spandaka may be one or more than one.
8. *Sthitikāla* (duration)—Whenever a svara is sounded it lasts for some time.
9. *Paryāyatva*—Musical notes are arranged in a successive order and a specific ratio among them is observed.

Saṅgītajña (सङ्गीतज्ञ)—One who knows music well. This has three classes, e.g.—

1. *Saṅgīta Śāstrajña*—One who is a puṇḍit (expert) in the subject of demonstration and theory of music. Learned in music.
2. *Saṅgīta-nāyaka*—One who is expert in demonstration and application of music.
3. *Saṅgīta-śilpī*—One who is expert in practical music.

Though saṅgīta means 'tauryatrika' [combination of three—Gīta, Vādya, Nartana], the custom prevalent is to give introduction of the learned and the talented in the sphere of gīta. Accordingly, though 'Saṅgītajña' means Kalābid (artiste), generally it means 'gītajña (expert in gīta). [See : Kalābid]

During medieval era and later period, gītajña meant six classes considered to be belonging to the aforesaid three classes, e.g.—

1. *Puṇḍit*—Learned in music.
2. *Nāyaka*—One who is a teacher of music and expert in demonstration and application.
3. *Gandharva*—Learned in 'Mārga' and 'Deśī' music. [See : Mārga, Deśī]
4. *Guṇī*—Expert in Deśī-saṅgīta and adept, though untrained.

5. *Kalāvant*—Expert in Dhrupada-gāna.
6. *Kavvāl, Dhāḍī*—Expert in Khayāl or Khayāl type of gāna (songs) [See : Dhāḍī, Gāyaka]

Sañcāmukhī-sāraṁ (सञ्चामुखी सारं)— Name of a particular rāga.

Sañcāra 1 (सञ्चार 1)—Different Khaṇḍas (parts) depicting ālāpa of rāga, which are observed in 'rūpa-ālāpa' and 'thāi-ālāpa'. Modern name of 'Svasthāna', the particular portion of 'ālapti' [ancient ālāpa], performed before ancient 'Prabandha' gāna. [See : Ālapti, Alāpa]. Four sañcāras (movement) are applied in modern 'thāi' ālāpa,—

1. First sañcāra (movement) or 'aocāra'—It frequents up to fourth svara in ascending order after making orderly arrangement of other svaras with the vādī svara (sonant).
2. Second sañcāra (movement)—It adorns the vādī (sonant) svara and the image of the rāga by frequenting upto the saṁvādī svara (consonant) of the rāga.
3. Third sañcāra (movement)—It frequents the notes of the rāga upto tāra-ṣaḍja (Tārā-Ś, higher octave-Ś).
4. Fourth sañcāra (movement)—It accomplishes beauty in rāga by frequenting svaras of the rāga belonging to tāra-sthāna (higher octave) upto three to four svaras. Every sañcāra (movement) finishes (nyāsa) on 'S'.

Sañcāra 2 (सञ्चार 2)—Vistāra, expressing the image of a portion of gīta-bandha (modern name of ancient prabandha) of Karṇāṭaka system. The sañcara may be simple or complicated. [See : Gītabandha]

Sañcārī-alaṅkāra (सञ्चारी अलंकार)—[See : Alaṅkāra].

Sañcārī-tāna (सञ्चारी-तान)—The svara arrangements of different pattern, which used to be applied in Khaṇḍas (parts) in rāga ālāpa or expression of the image of the rāga, used to be called tāna in medieval period. The names of these parts were udgrāha, sthāyī, sañcārī and muktāyī, respectively.

1. Tānas were applied expressing rāga-mūrcchanā (ascendance-descendance) in udgrāha stanza.
2. Tānas were applied centering on one svara at a time, in successive inverted order, without accepting rules of mūrcchanā in sthāyī, the first stanza.
3. Tānas were applied in sañcārī, the third stanza, mixing ascendance and descendance, adhering to rules of sthāyī.
4. Tānas which were mainly on descending order and abundant in apanyāsa [See : Apanyāsa], were used. In this tāna, words such as 'Tānā nātā, natā, tenna' etc. were used. [See : Sthāya-karma sahayogī]

Sañcārī-tuk (सञ्चारी तुक)—[See : Tuk].

Sañcārī-varṇa (सञ्चारी वर्ण)—[See : Varṇa].

Sa-jātīyāṁśa (स-जातीयांश)— Acceptance of avayava (part expressing characteristics of rāga) [See : Avayava] of rāgas of the same class, i.e., belonging to the same family of rāgas.

Saṭṭā-tāna (सट्टा-तान)—Sapāṭ tāna. [See : Tāna]

Satār (सतार)—Another pronunciation of Sitār.

Satārkhānī (सतारखानी)—Name of a particular tāla.

Sadānanda (सदानन्द)— Name of a particular alaṅkāra. [See : Saptālaṅkāra]

Sadṛśa-svana (सदृश स्वन)—[See : Visadṛśa svana].

Sadṛśāṁśa (सदृशांश)— [See Aṁśa-sthāya].

Sanaī (सनई)—Śahnāi, Sānāi. [See : Vādya]

Sanam (सनम्)—Name of a particular rāga.

Sanāda (सनाद)—Partials. Faint, higher sounds, related with the harmonics, the fundamental being produced from an article that emanates sound.

Sanyog (सन्योग)—Name of a particular rāga.

Santur (सन्तुर)—It is a Śatatantrī vīṇā (vīṇā, with 100 strings) of Kashmir. [See : Vādya]

Sandarbha (सन्दर्भ)—Assemblage. Bringing together, e.g.— Svara Sandarbha, Mātrā-sandarbha, etc..

Sandaṣṭa (सन्दष्ट)—[See : Gāyanadoṣa].

Sandīpanī (सन्दीपनी)—The third Śruti (microtone) of Pañcama (P) svara. Its older name is 'Bālā.'

Sandhi (सन्धि)—The general names for the change in words, conjunction and beauty in pronunciation during application of svaras in Vedic Sāmagāna. Sandhi is of seven kinds, e.g.—

1. Jātya; 2. Kṣaipra; 3. Abhinihita; 4. Taira-vyañjana, 5. Tirovirāma; 6. Praśliṣṭa; 7. Pādavṛtta.

Sandhi-prakāśa (सन्धि प्रकाश)—Those rāgas which are appropriate for songs to be sung during dawn and dusk. Rāgas consisting of Komala-ṛṣabha (and Śuddha-gādhāra). Rāgas belonging to Bhairava, Mārvā and Pūrvī ṭhāṭas. Though 'Sandhi' means a few indefinite moments, in this context it means the first part of 1st prahara of day or night [i.e. approximately 1½ hrs]. The meaning of last part of the last prahara of the day and night may also be conveyed by the word 'Sandhi-prakāśa'.

Sandhi-pracchādan (सन्धि प्रच्छादन)—[See : Alaṅkāra].

Sandhi rāga (सन्धि राग)—Saṁkīrṇa type of rāgas.

Sannivṛtta (सन्निवृत्त)—[See : Alaṅkāra].

Sannyāsa, Saṁnyāsa (सन्न्यास, संन्यास)—The svara which is not a vivādī svara (dissonant) and with which the first vidārī of rāga is completed. The svara with which the first avayava of a Gītakhaṇḍa is completed. [See : Vidārī, Vivādī, Khaṇḍa and Avayava]

Sapāṭa (सपाट)—[See : Tāna]

Sapta-ṛṣi (सप्तऋषि)—Seven type of laya (tempo).

Saptaka (सप्तक)—(Heptad). Assemblage or collection of the seven successive names of the svaras. That, which has specific interval present between svaras according to the arrangement prevalent in the era. Those svaras with definite relationship, are called 'Śuddha svara's. Therefore, the grouping of seven svara-names means collection of seven śuddha svaras, although presence of many more types of svaras is possible in a saptaka. [See : Svara-nāma]

Ancient Indian Saptaka (heptad) was used in accordance with interval of Śruti (microtone). In other countries svarāntara (whole tone, half tone, semi tone interval) is used. [See : Antara 3] In the modern era Saptaka of North India is similar to 'Belāvala' and Karṇāṭaka saptaka is like 'Kanakāmvarī' mela. In ancient days Indian Saptaka was partly like the svaras of Kāfī rāga [or Saindhavī, Harapriyā]. [See : Sopānaka]

Saptama-mūrcchanā (सप्तम-मूर्च्छना)—The mūrcchanās in which 'S' of Ṣaḍja grāma and 'M' of Madhyama grāma are the seventh svara in ascendance. Mūrcchanās such as Ṛṣabha (Ri) etc. of Ṣaḍja grāma and Pañcama (P) etc. of Madhyama grāma. [See : Mūrcchanā, Grāma]

Saptaraṅg (सप्तरङ्ग)—Haptaraṅg. It is a type of style of song in which there are seven 'tuks' (stanzas) and rāga and tāla of each tuk are different. On the other side, first tuk consists of language with the word 'saptaraṅg' in it. Second tuk consists of Sargam (notes), third tuk consists of meaningless language (syllables) of tarānā gīta, fourth tuk consists of syllables of vādya and the other three tuks consist of different languages in praise or auspiciousness, or syllables of wind instrument, idiophone instrument and dance.

Saptarṣi (सप्तर्षि)—Name of a particular tāla.

Sapta-śarāb (सप्तशराब)—Jal-taraṅg instrument. [See : Vādya]

Sapta-svara (सप्तस्वर)—The seven svaras of the saptaka (heptad) used in gīta, the names of which are—Ṣaḍja, Ṛṣabha, Gāndhāra, Madhyama, Pañcama, Dhaivata and Niṣāda. The prevalent pronunciation of these during application are—Khaḍaj (Ṣaḍja), Rikhabh (Rekhāb, Ṛṣabha), Gāndhāra, Madhyama, Pañcama, Dhaivata and Nikhāda (Niṣāda), successively.

The short pronunciation of these are, —Sā, Ri (Re), Gā, Mā, Pā, Dhā, Ni.

The short forms in their writing, are—S, Ri, G, M, P, D, Ni.

Sapta-svarā (सप्तस्वरा)—A particular type of vīṇā.

Saptālaṅkāra (सप्तालङ्कार)—(a) Seven extra alaṅkāras (ornamentations) described in the book 'Saṅgīta-ratnākara', e.g.—

1. Tāra-mandra-prasanna; 2. Mandra-tāra-prasanna; 3. Āvartaka; 4. Sampradāna; 5. Vidhūta; 6. Upalolaka; and 7. Ullasita. [See : Alaṅkāra]

(b) Seven alaṅkāras consisting of Chanda (rhythm), described in the book 'Saṅgīta-pārijāta, e.g.—

1. Indranīla; 2. Mahāvajra; 3. Nirdoṣa; 4. Sīra; 5. Kokila; 6. Āvartaka; and 7. Sadānanda. [See : Chandovaddha-alaṅkāra]

Mention of 'Pañcālaṅkāra', (Pañca=5 alaṅkāras), 'Aṣṭālaṅkāra (Aṣṭa=8 alaṅkāras), 'Caturdaśālaṅkāra (Caturdaśa= 14 alaṅkāras), and Aṣṭādaśālaṅkāra (Aṣṭādaśa=18 alaṅkāras) are available apart from 'Saptālaṅkāra'. [See : Pañcālaṅkāra, Chandobaddha-alaṅkāra].

Following is the Caturdaśālaṅkāra described in the book 'Saṅgītasāra'—

1. *Eka-svara* (one svara) : (a) Saral (simple)—S Ri G M P D Ni Ś

(b) *Yamala* (double svaras)—SS RiRi GG MM PP DD NiNi ŚŚ

(c) *Pluta*— SSS RiRiRi GGG ..... etc.

(d) *Catura*—SSSS RiRiRiRi GGGG ..... etc.

2. *Dvi-Svara* (two svaras)—SRi SRi RiG RiG GMGM ..... *etc.*

3. *Tri-Svara* (three svaras)—SRiG SRiG RiGM RiGM, GMP GMP.....etc.

4. *Catuḥsvara* (four svaras)—SRiGM SRiGM RiGMP RiGMP .....*etc.*

5. *Śṛṅkhalī* (chain like)—SRi, RiG, GM, MP, PD, DNi, NiŚ.

6. *Nāgapāśa* (snake like)—SRiGM GRi SRiGM, RiGMP MG RiGMP ..... etc.

7. *Maṅgala*—SRiGM GRi SRiGMGM, RGMP MG RIGMPMP.....etc.

8. *Yati-maṅgala*—SS Ri SRiGM, RiRi G RiGMP, ... *etc.*

9. *Nandana*—SRiGM SRi SRiGM, RiGMP RiG RiGMP ..... *etc.*

10. Sundara—SRiSRi SRiG, RiGRiG RiGM, ... *etc.*
or SRiSRi GMP, RiGRiG MPD ..... etc.

11. *Kanda*— SSRiGM, RiRiGMP ..... etc.

12. *Sarabha*— SRiGMPDNiŚ, RiGMPDNiŚ, GMPDNiŚ ..... etc.
or SRiGMPDNiŚ S ŚNiDPMGRiS.

13. *Kuṭila*—SSRiG SRiG SRiRi, RiRiGM RiGM RiGG ..... etc.

14. *Udbhaṭa*- SRiGG, RiGMM ..... etc.

Aṣṭādaśālaṅkāra described in the book 'Saṅgītopaniṣatsāroddhāra' is as follows—

1. *Prasanna*—S Ri G M P D Ni Ś.
2. *Parāvṛtta*—Ś Ni D P M G Ri S.
3. *Nivṛtta*—SRi SRiG SRiGM ..... etc.
4. *Parivartaka*—NiŚ, NiDŚ, NiDPŚ ..... etc.
5. *Ākṣipta*—RiS, GRiS, MGRiS ..... etc.
6. *Sampradāna*— ŚNi, ŚNiD, ŚNiDP ..... etc.
7. *Udvāha*—RiS, GRi, MG, ... etc.
8. *Upalolaka* — NiŚ, DNi, PD ..... etc.
9. *Krāmaka*— SRi, RiG, GM ..... etc.
10. *Bahumāna*— ŚNi, ND, DP ..... etc.
11. *Ghātaka*— SG, RiM, GP ..... etc.
12. *Malina*— ŚD, NiP, DM ..... etc.
13. *Huṁkāra* — SRiGM, MGRiS, ŚNiDP PDNiŚ.
14. *Udyota* — SŚ, RiNi, GD, MP, PM, DG, NiRi, ŚS.

15. *Vidyota*— SMPŚ, SRiG, DNiŚ, ŚNiD, GRiS, ŚPMS.
16. *Suvāhu*— SRiS, SGS, SMNiŚ, ŚDPS.
17. *Prauḍha*—MPGD,ŚiNiŚŚ, ŚŚNiŚi, DGMP.
18. *Sammukha*—SGPNiŚ, SRiMDŚ, SP, RiD, GNi ..... etc.
or SRiGRiS, GMPMG ..... etc.

Savārī 1 (सवारी 1)—Tantrāsana. (Bridge). The 2" to 3" long and 1" to 1½" broad plate, made of metal, wood, horn, bone etc. on which strings are placed, and situated a few inches away from the tail-piece of instruments like vīṇā, etc. [Saoyārī]. Another type of savārī is named 'ghorcī' which is made of a thin piece and is fixed upright on esrāj, sāraṅgī, violin type of instruments.

Savārī 2 (सवारी 2)—Name of a particular tāla. Many varieties of this tāla are observed, e.g.—Pañcama-savārī, Caturtha- savarī, Tritīya or Tāseke-savarī, Kurkke-savarī, Jenānī-savārī, Basārī-savārī, Athamañjarī-savārī, etc..

Savāl-javāb (सवाल-जवाब)—(Question and answer)—Cāpān-Utor. It is called 'Savāl-javāb' in modern Hindusthānī Saṅgīta, when during performance of fast gat in Sitār or Sarod, the fast movement of a cluster of svaras exhibited in the last portion of 'jhālā' a particular fast playing with cikāri string, is matched by accompanying tablā player with chanda-kriyā (playing with rhythmic syllables). [See : Javāb]

Sabhya-yantra (सभ्य-यन्त्र)—The Yantras (musical instruments) which are played in durbars or 'music conferences'. Yantra' generally means a musical instrument. Instruments are divided into six categories, e.g.—

1. *Sabhya-yantra*—Vīṇā, Rabāb, Baṁśī, Mṛdaṅga, Tablā, Duff, Mandirā, etc., which are played in assemblies, music conferences etc. This is of two kinds, e.g.—
   (i) *Svayaṁsiddha*—meaning, solo instruments, such as -Viṇā.
   (ii) *Anugatasiddha*—(dependant)—i.e. musical instruments that accompany or follows e.g.—Tānpurā, Mṛdaṅga.
2. *Māṅgalya-yantra*—Musical instruments like Śaṅkha, Ghaṇṭā, Kāsar, Śahnāi, Ḍhol, Khordak etc., which are used during festivals, worship etc..
3. *Grāmya-yantra*—Musical instruments like Ektārā, Sārindā, Gopī-yantra, Anandalaharī, Dotārā, Mardala, Khol, Khañjanī, Dholak, etc. which are used in rural gīta etc.
4. *Ghoṣa-yantra*—Musical instruments like Bherī, Dāmāmā, etc. which are used for proclamation purposes.
5. *Raṇa-yantra*—Musical instruments like Jayadhakkā, Dagaḍa, Dundubhi, Ranaśṛṅga, Gomukha etc. which are used for battle purposes.
6. *Saoyārī-yantra*—Musical instrument like Rauśan-caukī, Ālgozā, Ḍaṅkā etc. which were used during the king's journey abroad.
7. *Bahirdvārik-yantra*—Musical instruments like Nahabat, Dhāk, Tāi etc. which are used during procession, Nagar-kīrtana etc. [See : Vādya]

Sama 1 (सम 1)—A particular type of alaṅkāra (ornamentation). [See : Alaṅkāra] A particular type of quality in gīta (song). [See : Gīta-guṇa]

Sama 2 , Sam (सम 2 सम्)—The division or mātrā of tāla on which the most forceful stroke is applied. The commencing stroke of a tāla. The beat with which the combined proceeding of gīta and vādya starts and ends together. It is a variety in value, in which tāla of gīta-vādya and hand and foot movements of the singer coincide together in the same manner, at the same time. It is the place, which is marked as distinctive in the natural movement of rhythm of gīta and 'gat'. It is the specific distinctive place, where the

much forceful stroke is applied or it is the stroke at the commencement or it is that which indicates unusualness of tāla-vādya.

Sam-ki-tin (सम्-कि-तिन)—A particular type of layakārī (different patterns of tempo) in which the same chanda (rhythm) goes round three times and ends on sama.

Sama-gati (समगति)—[See : Gati]

Sama-graha (समग्रह)—Commencing together and maintaining similarity till the end in the performance of song and tāla-vādya. [See : Tāla or Prāṇa]

Samapadī (समपदी)—The tāla, in which the aggregate of mātrās in divisions of tāla, is the same. [See : Tāla] In another opinion, the tāla, whose number of divisions becomes even when divided by two. [According to this opinion the names of the tālas are 'Asamapadī' where the number of tāla-divisions are divisible by three and the names of tālas are 'Viṣamapadī' which consist of divisions which are not divisible by two or three.

Sama pāṇi (समपाणि)—Sama-graha. [See : Sama-graha]

Sama-prākṛtika rāga (सम-प्राकृतिक राग)—The rāgas which consist of similarities in many ways in the sphere of ṭhāṭa, mūrcchanā, etc.

Sama-viṣama, sambesam (सम-विषम, सम्वेसम्)—The composition skill by which once sama and once fāk come at the same place (of the composition) while repeating the dhātu or tuk, the lyrical stanza of the song. [See : Tuk, Sam Fāk]

Sama-mātrika (सममात्रिक)—Tāla constructed with divisions, consisting of equal number of mātrās (beats). Divisions of tālas consisting of equal number of mātrās. [See : Tāla]

Sama-rāga (समराग)—The rāga, whose ascending and descending orders are made up of same svaras.

Sama-svara (समस्वर)—Svara which is devoid of contrast created by 'alpatva-bahutva'. [See : Alpatva, Bahutva]

Samatā (समता)—Similarity. Similarity of rāgas in lakṣaṇas etc. (characteristics). Similarity in arrangements of mātrās (beats) in song and tāla.

Samaya (समय)—Time of prahara or period of seasons for presenting rāgas. According to ancient opinion, the rāgas were presented according to season as follows—

1. In Grīṣma-ṛtu (summer season)—Dīpaka rāga.
2. In Varṣā-ṛtu (rainy season)—Megha.
3. In Śarat-ṛtu (autumn season)—Bhairava.
4. In Hemant-ṛtu (dewy cold season)—Mālava-kaiśika.
5. In Śīta-ṛtu (winter season)—Śrīrāga.
6. In Basant-ṛtu (spring season)—Hiṇḍola.

Apart from this, other types of opinions were also prevalent. Other rāgas did not have specific time according to season but the rāgas which were accepted as āśrita-rāgas, [See : Aśraya rāga] could adhere to the time of the principal rāgas.

[Those who accepted 'Pañcama' and 'Naṭṭa-nārāyaṇa' as principal rāgas in place of "1. Dīpaka and 4. Mālava-kaiśika", had directed to sing "3. Bhairava rāga" in summer season, "Pañcama rāga" in autumn season and "Naṭṭa-nārāyaṇa" rāga in dewy-cold season].

In modern times the prevalent rule is to sing 'Śāraṁ" type of rāgas in summer, "Mallāra" type of rāgas in rainy season and "Basant" or "Bahār" type of rāgas in spring season.

Many differences of opinion are observed in ancient books regarding the system of presenting prahara-based rāgas. [See : Rāga-belā] [Prahara is three hourly division of day and night]

Samā-yati (समायति)—[See : Yati].

Samidāhvaya (समिदाहवय)—[See : Tāna].

Samīra (समीर)—Name of a particular tāla.

Samuccheya (समुच्छेय)—Variety in gāna due to different application, example of which is available in distortion of varṇas (letters) or application of opposite varṇas in Vedic Sāmagāna.

Sampūraṇa (सम्पूरण)—Distorted pronunciation of the word 'Sampūrṇa'.

Sampūraṇī (सम्पूरणी)—Name of a particular rāga.

Sampūrṇa (सम्पूर्ण)—'Jāti', Tāna', 'Mūrcchanā', and 'Rāga', consisting of seven svaras. [See : respective terms]

Sampūrṇa-Auḍuva (-Ṣāḍava, -Sampūrṇa) (सम्पूर्ण-औडुव, -षाड़व, -सम्पूर्ण)—[See : Rāga-jāti]

Sampradāna (सम्प्रदान)—[See : Alaṅkāra]

Sambhāvitā (सम्भाविता)—A particular type of gīti of ancient Jāti-gāna, in which words of language were less, compared to svaras. [See : Gīti]

Sambhārī (सम्भारी)—Name of a particular rāga.

Sarkār (सरकार)—The Kavi (poet) of the Kavigāna group. One who composes the lyric of the Kavigāna. The principle singer of the group of 'Maṅgala-gīta'. [See : Kavigāna, Maṅgala-gīta]

Sargam (सर्गम्)—The gīta which is presented in its own style. However, in modern era it is presented in the style of Dhrupada or Khayāl. Application of the svaras of the 'Saptaka' according to their short names (in vocal practice, in tāna, in vistāra and in gāna). The gīta which is composed with the svara-names—'SRiGM' and bound in tāla and presented in 'Dhrupada' or 'Khayāl' style. Name of a particular 'gīta-rīti'. A particular ancient Prabandha-gīta, named—'Svara-mālikā', 'Svarāvarta'. [See : Gīta-rīti]

Sarpardā, Sarfadā (सर्पर्दा, सर्फदा)—Name of a particular rāga.

Sarabha (सरभ)—[See : Saptālaṅkāra]

Saras-sāraṅga (सरस-सारङ्ग)—Name of a particular rāga.

Sarasā 1 (सरसा 1)—Name of a particular śruti (microtone).

Sarasā 2 (सरसा 2)—Varieties of Saṅkīrṇa rāga, which has two classes, named—'Laghu-sarasā' and 'Guru-sarasa'.

Sarasī-mallāra (सरसी मल्लार)—Name of a particular rāga.

Sarasvatī 1 (सरस्वती 1)—(Neck-bridge). 'Aṭi' and 'Tārdān' [of instruments such as vīṇā etc.]. 'Āḍi'.

Sarasvatī 2 (सरस्वती 2)—Name of a particular rāga. Name of a particular tāla.

Sarasvati-yukta rāga-nāma (सरस्वती युक्त रागनाम)—Name of rāgas with prefix Sarasvatī—Sarasvatī-kalyāṇa, Sarasvatī-kānarā, Sarasvatī-bhairava, etc..

Sarok (सरोक)—A particular type of tāna. [See : Tāna]

Sarpa (सर्प)—A particular type of tāna. [See : Tāna]

Sarpaṇāmayana (सर्पणामयन)—A type of Ṣāḍava śuddhatāna (hexatonic svara pattern). [See : Tāna]

Sarpiṇī (सर्पिणी)—A particular hand movement of tāla. [See : Tāla o prāṇa, Kriyāṣṭaka]

Sarvatobhadra (सर्वतोभद्र)—A type of Ṣāḍava suddhatāna (hexatonic svara arrangement) [See : Tāna]

Sarva Vādya (सर्ववाद्य)—After completing the elaborate ritual of worship of a Hindu deity with sixteen different items in which a different type of instrument was played during each item of the worship, all the instruments had to be played together. This was called 'Sarvavādya'. Sarvavādya is still in vogue in South India. (Sarva, meaning all, and vādya, meaning instruments).

Sarvavādyamayī (सर्ववाद्यमयी)—In place of Sarvavādya, the Ghaṇṭā (a type of bell)

that is played in modern era. [See : Sarvavādya]

Sarvasva dakṣiṇa (सर्वस्व-दक्षिण)—A type of Ṣāḍava śuddha tāna (hexatonic srava arrangement). [See : Tāna]

Salāmī, Selāmī (सलामी, सेलामी)—(Salutation). Other name is Namaskāri. Other name is Puṣpāñjali. The starting performance of a solo membranophone instrument. The starting performance of dance.

Salāli, Salālī (सलालि, सलाली)—There used to be three Śrutis (microtone) between two consecutive svaras when the 'Saptaka' (heptad) used to be divided into 17 Śrutis according to Arabic system. The lowest, i.e. the first Śruti of these three Śrutis used to be called 'Śalālī'. [The middle or second Śruti used to be called 'Bāsti' and the highest or third Śruti used to be called 'Ālī'.]. In modern times in India, the lowest or the first Śruti of a svara consisting of four Śrutis, is called 'Sakārī' among the 'ustād' community. There may be some connection between 'Salālī' and 'Sakārī'. [See : Sakārī]

Sahanāda (सहनाद)—'Upasvana' (overtones). Sahanāda is a multiple of fundamental tone. It may be a consonant tone i.e. Saṁvādī or Anuvādī svara [See : Anuvādī] or Upasvana (dissonant) i.e. Vivādī svara.

Sahānā, Sāhanā (सहाना, साहना)—Name of a particular rāga. It may be surmised that this name has originated from 'Suhāvanā' or 'Śobhanā'.

Sahāyaka nāda (सहायक-नाद)— Sahanāda. (overtones). Hindi terminology of the word 'Upasvana'. In English it is called overtone. [See : Sahanāda]

Saheliyā (सहेलिया)—The gīta or Hindi song based on the subject of love and separation, sung while addressing 'Sakhi', the female friend. It is a song of rejoicing, sung during marriage etc.. 'Sohelā. [Saheli = Sakhi (female friend).The Hāolā' gīta of Chittagong (Chattagrām) region, is similar to Saheliyā-gīta. The word 'Hāola', (very possibly has originated from the word 'Sohelā'.]

Saṁkīrtan (संकीर्तन)—[See : Saṅkīrtana, Nāma-kīrtana].

Saṁgrāma-paṭaha (संग्राम पटह)—The membranophone instrument named 'Raṇaturya'. Bhayadindim'. [See : Vādya].

Saṁvāda (संवाद)—The relation between Vādī and Saṁvādī Svaras i.e the sonant and the consonant. The state or relationship of 'Ṣaḍja-Madhyama'; (S-M) and Ṣaḍja-Pañcama (S-P). It is the Indian synonym of the English word 'harmony'.

Saṁvādī (संवादी)—The svara consisting of same number of Śurits (microtones) (under the Svara grāma or scale) situated at an interval of 9th or 13th Śruti from the Vādī svara (sonant). In the ancient era, the saṁvādī svara (consonant) had to be of the same number of śrutis as the vādī svara (sonant). Otherwise, even if the svara was situated at an interval of 9 or 13 śrutis (from vādī svara), it was not called 'Saṁvādī svara'. During later period, two svaras situated at an interval of 9th or 13th śrutis, under the same svaragrāma (scale), were mutually considered as 'saṁvādī'. The two svaras with the state of 'Ṣaḍja-Madhyama' (S-M) and 'Ṣaḍja-Pañcama' (S-P) are saṁvādī (consonant) to each other. The svara, situated at a distance of 9 or 13 Śrutis from 'Vādī-svara'. If vādī-svara is the king, it is the svara which is like the minister. The svara that can be used in place of vādī svara (sonant). In modern era, the custom to accept the 4th or 5th svara from vādī (sonant) as saṁvādī svara (consonant) has become prevalent. [See : Saṁvāda]

Saṁgoya-alaṅkāra (संयोग अलङ्कार)— Playing together of two or more svaras, not opposed to one another, with which,

production of a mixed pleasant tune is possible.

Saṁsthākhya (संस्थाख्य)—It is a particular type of Ṣāḍava śuddha (hexatonic svara arrangement) tāna. [See : Tāna]

Saṁsthāna (संस्थान)—Ṭhāṭa or Thāṭa. Mukām. Positioning of specific svaras by their placement on the daṇḍa (fingerboard) of ancient Indian vīṇā.

Saṁsthiti (संस्थिति)—[See : Saṁsthāna]

Sā (सा)— 'S'. Short pronunciation of Ṣaḍja-svara. The first svara of modern svara-grāma. The key-note.

Sound poṣt (साउण्ड पोष्ट)—A particular piece of wood, placed erect inside the violin.

Sound holes (साउण्ड होलस्)—Particular holes, to enable sound to flow out. Sound holes on tablī or the cover, over sound-box of instruments like violin, etc.. [Tablī]

Sāonī (साओनी)—Name of a particular rāga. A particular type of folk song.

Sāoni-yukta rāga-nāma (साओनी युक्त राग-नाम)—Name of rāgas with prefix Sāonī—Sāonī-kalyāṇa, Sāonī-mallāra, etc..

Sāontī-mallāra (साओन्ती मल्लार)—Name of a particular rāga.

Sākārī (साकारी)—A corruption of the word 'Sakārī'. A name used by the community of Ustāds for the first śruti (microtone) of a svara consisting of four śrutis. Some opine that, Sakārī was the corruption of the word 'Sahakārī and the spelling of Sākārī was written accordingly. [See : Sakārī]

This terminology may have also originated from the words 'Sakaḍ', 'Sakuḍ', 'Sikuḍ' (which mean contracted, huddled i.e. restless and shivering while coiled up in cold.)

Sākṣara-ālapti (साक्षर आलप्ति)—Ālāpa performed with meaningful words or pada (literary composition). [See : Ālāpa]

Sāgara (सागर)— Name of a particular rāga.

Sāj (साज)— Sāj is a Persian word which means musical instrument or vādya.

Sājgiri (साजगिरि)— Name of a particular rāga.

Sājan (साजन)—Name of a particular rāga.

Sāḍe tin bājā (साड़े तिन बाजा)—Because there is no scope to change the tune of an idiophone instrument, it is considered as an 'ardha-vādya' (half instrument) instead of a full fledged one. Therefore, string, membranophone, wind and idiophone instruments together have been designated as 'Sāḍe tin vādya' (three and a half) instead of 'Cari-vādya' (four instruments).

Sātti (सात्ति)— Name of a particular tāla.

Sath 1 (साथ् 1)— Appropriate syllables for playing with the layakārī (different patterns of tempo) of Dhrupada gāna.

Sath 2 (साथ् 2)—Accompanying instruments.

Sāthkarnā, Sāth saṅgat (साथ् करना, साथ् सङ्गत्)— Playing bols (syllables) similar to the pattern of bol-bānī (patterns with syllables) of gīta or ālāpa or gat, on the membranophone instrument, while accompanying song or instrumental music. [See : Saṅgat, Bol-bāṇī]

Sādrā (साद्रा)—A particular style of gīti (song) which is in between Dhrupada and Khayāl, language of which is somewhat diluted and unpolished though based on the style of Dhrupada, and whose tāla are Jhaptāla, Rūpaka etc., and 'visāra' (expansion) of which has a mixture of vistāra (expansion) style and fiqrabandī of Khayāl and ṭhāṭa or upaja of Dhrupada gāna. [See : Fiqrabandī Visāra, Ṭhāṭa, Upaja]

It is a particular type of chanda-gīti (rhythmic song). Its proper pronunciation should be 'Sādhrā' because it is the changed form of the word 'Sragdharā'. During later period, Sādrā was born from Sādhrā and its meaning also changed.

[Dhrupada or Khayāl songs composed on Jhaptāla or Rūpaka tāla are included under Dhrupada and Khayāl songs respectively,—these have no special novelty in their language or style]. In medieval era, Sādrā meant songs on the subjects of battles consisting of heroic sentiment. Later, Sādrā became songs on the subjects of God or advice, in the regions of Mathura, Brindavana, etc.

Sādhāraṇa (साधारण)— Creating a new form by exchanging one's own characteristics, while maintaining one's own individuality, between one principal substance and the other, a secondary one. The existence of both the substance can be felt in the newly created form. Sādhāraṇa is of three types, e.g.—

1. Kāla-Sādhāraṇa; 2. Jāti-Sādhāraṇa; and 3. Svara-Sādhāraṇa.

Among these three Sādhāraṇa, Kāla-Sādhāraṇa has no direct connection with Saṅgīta.

1. *Kāla-sādhāraṇa* (काल-साधारण)—The condition that occurs when at the end of winter season and before arrival of spring one feels cold in the shade but perspire in the sun.
2. *Jāti-Sādhāraṇa* (जाति-साधारण)— When out of two jātis originating from the same grāma (scale), one aṁśa svara of the main jāti is present in the other jāti, or there is harmony of varṇas (sthāyī, ārohī, avrohī, sañcārī varṇa) the song or the rāga that orīginates with the help of the aṁśa svara (main, predominating note) or varṇa is called Jāti-Sādhāraṇa. In this type of song or rāga characteristics of both the jātis are present in a small measure. The other name of Jāti-Sādhāraṇa is "Śuddha-Grāma-rāga". [See : Grāma, Aṁśa-svara, Jāti, Varṇa, Grāma-rāga].
3. *Svara-sādhāraṇa* (स्वर-साधारण)— The state that occurs due to the exchange of their own Śruti numbers between two Svaras. Or, the state of harmony, due to the exchange of Śrutis among svaras.

'S' is the main svara in Ṣaḍja-grāma; the svara 'Ni' can exchange Śrutis with 'S' in two ways, e.g.—

1. 'S' exists as 'Acyuta-S' by giving first two śrutis out of its own four Śrutis to former svara 'Ni', and 'Ni' svara consisting of 2 Śrutis become known as 'Kākalī-Ni' of 4 Śrutis by accepting the first two śrutis of 'S'. Its name is 'Kākalī-Sādhāraṇa'.
2. 'S' becomes known as 'Cyuta-'S' consisting of two śrutis by giving the first śruti to 'Ni' svara and the last one (Ādhāra śruti, the śruti on which the svara is established) to 'Ri'-svara, out of its own four śrutis, and 'Ni' svara becomes known as 'Kaiśika-Ni' consisting of three Śrutis.

At this state, 'Ri' svara consisting of 4 śrutis stays as 'Vikṛta-Ri'. This is called 'Ṣaḍja - Sādhāraṇa'.

'M' is the main svara in Madhyama-grāma. 'G' svara can exchange śruti with 'M' in two ways in the above mentioned manner e.g.—

1. The svara 'M' exists as 'Acyuta-M' by giving the first two śrutis out of its four śrutis to previous svara 'G' and the 'G' svara of two śrutis by accepting the first two śrutis of 'M', becomes considered as 'Antara-G' consisting of four śrutis. Its name is 'Antara Sādhāraṇa.
2. The svara 'M' gives its first śruti to 'G' svara and last one (Ādhāra Śruti the Śruti on which the svara is established) to 'P' svara of 3-śrutis (of Madhyama grāma), out of its four śrutis and stays as 'Cyuta-M' of 2-śrutis and familiarise 'G' svara of 3-śrutis as Sādhāraṇa-G' and 'P' svara of 4-śrutis as 'Kaiśika-'P'. This is called 'Madhyama-Sādhāraṇa'. [See : Cyuta-Ṣaḍja, Cyuta-Madhyama]

'Ṣaḍja-sādhāraṇa' and Madhyama-

sādharaṇa are called 'Kaśika-sādhāraṇa'.

It is observed thereafter that Svara-sādhāraṇa is of four types, e.g—

1. Kākalī-sādhāraṇa; 2. Antara-sādhāraṇa; 3. Ṣaḍja-sādhāraṇa; 4. Madhyama-sādhāraṇa.

Sādhāraṇa-ṛṣabha (साधारण ऋषभ)— Tīvra-ṛṣabha (sharp-ṛṣabha) or Ṛṣabha of 4-śrutis mentioned in the book Saṅgīta-pārijāta', written by Puṇḍit Ahobala. The svara situated on the 8th Śruti, out of 22 Śrutis.

Sādhāraṇa-gāndhāra (साधारण गान्धार)— [See : Above mentioned Madhyama- sādhāraṇa] Three-śruti Gāndhāra (G) svara situated on the first śruti [i.e. 10th śruti out of 22 numbers of Śrutis] of Madhyama (M) svara out of the svaras of Ṣaḍja-grāma, of the medieval period.

Sādhāraṇa dhaivata (साधारण धैवत)— Tīvra-dhaivata (sharp dhaivata) or Dhaivata of 4-śrutis mentioned in the book 'Saṅgīta pārijāta', written by Puṇḍit Ahobala. The svara situated on the 21st śruti out of 22 number of Śrutis.

Sādhāraṇa madhyama (साधारण मध्यम)— Madhyama (M) of Madhyama-grāma consisting of 2 śrutis. Madhyama or 'M' svara of that grāma consists of 4 śrutis under normal circumstances. But in this case, 'M' svara gives away its first śruti to 'G' svara and the 4th śruti to 'P' svara, there by, 'M' exists as a svara consisting of 2-śrutis. 'Tīvara-M' or 'M' consisting of 5-śrutis mentioned in the book, 'Saṅgīta-pārijāta, written by Puṇḍit Ahobala.

Sādhāraṇa-ṣaḍja (साधारण षड्ज)—Cyuta Ṣaḍja. [See : Svara-sādhāraṇa]

Sādhāraṇa-grāma rāga (साधारण ग्राम राग)— Seven ancient rāgas of Gāndharva, structured by resorting to Sādhāraṇa gīti. [See : Gīta-rīti]

Sādhāraṇī gīti (साधारणी गीति)—The gīti of the ancient Gāndharva era, which has the mixture of characteristics of Śuddhā, Bhinā, Gauḍī and Besarā gītis. [See : Gīta-rīti]

Sānāi (सानाइ)— Śahnai. [See : Vādya]

Sānunāsika (सानुनासिक)—[See : Gāyana doṣa]

Sāntara (सान्तर)—The mūrcchanā which consists of ancient vikṛta svara (altered svara) named 'Antara-gāndhāra'. [See : Mūrcchanā]

Sāntara-kākalīka (सान्तर काकलीक)— The mūrcchanā consisting of two ancient svaras, named 'Antara-kākalī'. [See : Mūrcchanā]

Sāvan (सावन)—Name of a particular rāga.

Sāvant (सावन्त्)—Name of a particular rāga.

Sāvitrī (सावित्री)—A particular type of Ṣāḍava śuddha tāna (hexatonic svara pattern). [See : Tāla]

Sāverī (सावेरी)—Name of a particular rāga.

Sāma 1 (साम 1)—Name of a particular rāga.

Sāma 2 (साम 2)—A particular volume of the Vedas, which is sung with Vedic svaras. 'Sāma-Saṅgīta'.

It may be divided into two parts, e.g—

1. Stotra portion or Ārcika;
2. Stobha portion or Staubhika.

There are two subdivisions of 'Stotra' or 'Ārcika', e.g.—

(a) Pūrvārcika and (b) Uttarācika.

The way stotra was sung in the Staubhika portion, that form remained. [See : Stobha]

Sāma 3 (साम 3)—Vedic Sāmagāna. [See : Sāmagāna]

Sāma 4 (साम 4)—Sāmagīta was one of the 14 types of 'Prakaraṇa gīta's of ancient Gāndharva. [See : Prakaraṇa-gīti]

Sāmaga (सामग)—Singer of Vedic Sāmagāna. [See : Sāmagāna]

Sāmagāna (सामगान)— In Vedic era, part of the readable padas of Ṛk-saṁhitā and the entire Sāma-saṁhitā were gracefully narrated in tune, in many different manners.

Sāmagāna means this narration and graceful application of svaras.

At the beginning Sāmagāna used to be narrated with three Vedic svaras, which according to their sthāna (position) were— 1. Udātta; 2. Anudātta; 3. Svarita. Later, number of svaras increased. It is observed, that somewhere four, somewhere five, and somewhere even six svaras were used. [See : Vaidika svara]

There were three styles of singing of Sāmagāna, e.g.—

1. *'Pūrvārcika'*, which was called Grāmageya gāna;
2. *'Uttarārcika'*, which had three forms, e.g.—
   (a) 'Araṅyageya-gāna'; (b) 'Ūha-gāna' and (c) 'Ūhya-gāna'.
3. *'Stovagāna'*, in which akṣaras (letters) etc. were used to express symbols.

By Śreṇī or classes of Sāmagāna were meant—

1. Gāthā; 2. Stotriya; 3. Stātriya; 4. Stoma; 5. Stobha; 6. Bahirgāna, etc.. 7. Pragātha of Ṛk may be included in Sāmagāna. [At first Ṛk was read out like recitation in one svara and later, in two svaras.] [See : Gāna1] Sometimes instrumental music, some times dance used to be added to Sāmagāna. [See : Stotra]

Sāmagane uccāraṇa-bhaṅgi (सामगाने उच्चारण भङ्गि)— Style of utterance in Sāmagāna— 1. Vinardi; 2. Anirukta; 3. Nirukta; 4. Mṛdu; 5. Ślakṣma; 6. Kraunca; 7. Apadhvānta. [See : Vedic-Saptasvara]

Sāmagāner guṇa (सामगानेर गुण)— Qualities of Sāmagāna—1. Rakta; 2. Pūrṇa; 3. Alaṅkṛta 4. Prasanna; 5. Vyākta; 6. Vikruṣṭa; 7. Ślakṣṇa; 8. Sama; 9. Sukumāra; 10. Madhura; [See : Gīta-guṇa]

Sāmanta sāraṁ (सामन्त सारं)—Name of a particular rāga.

Sāmarika vādya (सामरिक वाद्य)—[See : Vādya-Śreṇī]

Sāmika (सामिक)—A combination of three svaras. A tāna comprising of three svaras. A song consisting of three svaras. It is about Sāmagāna. [See : Tāna]

Sāyerī (सायेरी)—Name of a particular rāga. Sāverī.

Sāraṅga (सारङ्ग)— Name of a particular rāga. Name of a particular tāla.

Sāraṅga-yukta rāga-nama (सारङ्ग युक्त राग-नाम)— Name of rāgas with Saraṅga as prefix—Sāraṅga-naṭa, Sāraṅga-belāvala, etc..

Sāraṅgī (सारङ्गी)— [See : Vādya]

Sāraṅgī-sāraṁ (सारङ्गी-सारं)—Name of a particular rāga.

Sāraṇā (सारणा)—Loosening or tightening of strings of vīṇā. Hand movements (in playing Vīṇā). Different movements of left hand while playing vīṇā.

Sāraṇā-catuṣṭaya (सारणा चतुष्टय)—Four types of sāraṇā. [See : Sāraṇā]. Because it is impossible to manifest the 22 Śrutis (microtone included within 7 svaras of an Indian Svara grāma (scale) through voice, in ancient era, two vīṇās were tuned to 7 svaras of Ṣaḍja-grāma—one being 'dhruva' or 'acala' (static or immovable) while the other as cala (which is not static movable). By loosening the svara strings of the cala vīṇā little at a time, it was the custom to produce 22 Śrutis through four types of sāraṇā (movement). 'Sāraṇā catuṣṭaya' means loosening of strings four times, of the above mentioned vīṇā.

In 1st Sāraṇā, the string of the Pañcama svara of the cala vīṇā has to be loosened is such a manner so that it produces the sound of Pañcama svara of 3-śrutis of Madhyama-grāma. Thus Pañcama svara (P) will be lowered by one Śruti. The rest of the 6 svaras will also have to be lowered by the same amount. No Śruti is gained by this Sāraṇā.

In the 2nd Sāraṇā, the 'G' and 'Ni' svaras of the 1st Sāraṇā have to be further lowered

by 1 Śruti in such a manner, so that these two aforesaid svaras will sound the same as 'Ri' and 'D' svaras respectively of Acala vīṇā. In this Sāraṇā, 2 Śrutis from 'G' and 2-Śrutis from Ni, i.e. 2+2=4 Śrutis are gained. Other svaras are also to be lowered by the same amount of 1 Śruti.

In the 3rd Sāraṇā 'D' and 'Ri' of 2nd Sāraṇā are to be lowered by one more Śruti, so that 'P' and 'S' respectively of Acala vīṇā will be sounded. By loosening the strings, other svaras also have to be lowered by the same amount. In this Sāraṇā, 3-Śrutis from 'D' and 3-Śrutis from 'Ri' i.e., 3+3=6 Śrutis are gained.

In the 4th Sāraṇā, 'P', 'M' and 'S', the three svaras of 3rd Sāraṇā are to be lowered by 1 more Śruti by loosening the strings. In this sāraṇā, because of 4 Śrutis each of 'P', 'M' and 'S', the three svaras, 4+4+4=12 Śrutis will be gained. Therefore, through the Sāraṇā-catuṣṭaya a total of 4+6+12=22 Śrutis will be achieved and an exact perception about the nature of the Śrutis will be gained.

Sāraṇā caturvidha (साराणा चतुर्विध)—Four kinds of act of 'Kamrikā' of Eka-tantrī vīṇā, e.g.—Utkṣiptā, Sannivisṭā, Ubhayī and Kampitā. [See : Kamrikā]

Sāraṇī (सारणी)—The first string of vīṇā according to terminology of Karṇāṭaka system.

Sāradā, Sāroyāt (सारदा, सारोयात्)—A particular type of Sāraṅgī, which is played with the help of 'javā' (plectrum). Real pronunciation is 'Sarāvat'. [See : Javā, Vādya]

Sāraṁ (सारं)—Name of a particular rāga. Sāraṅga rāga.

Sāri (सारि)—A particular type of folk song of Bengal.

Sārikā (सारिका)— (Fret) Pardā. Ghāṭ. The different svaras that are produced by moving the fingers over the metal pieces which are fixed or tied on the finger board of the instruments such as vīṇā etc.

Sārindā (सारिन्दा)—A type of string instrument prevalent in East Bengal (Bangladesh) and Peshawar (Pakistan). [See : Vādya]

Sārī (सारी)—Sārikā. [See : Sārikā]

Sāreṅgī, Sāraṅgī (सारेङ्गी, सारङ्गी)—A type of bow-instrument which is fretless and played with a bow. [See : Vādya]

Sārthaka (सार्थक)—Meaningful. Expressive of sentiments. [Pada, Gāna].

Sārthaka-pada (Sārtha) (सार्थकपद, सार्थ)—A particular meaning of the word 'ālāpa' in medieval era. [See : Ālāpa]

Sālaga (सालग)—Chāyālaga. A rāga originating from the mixture of two śuddha rāgas (pure rāgas, unmixed).

Sālaga gīta (सालग गीत)— A division of the nibaddha gīta (song composition bound by tāla) of medieval era. Gīta, i.e. nibaddha gīta of that time meant 'Prabandha'. Gīta was of three types or divisions, e.g.—1. Śuddha gīta; 2. Sālaga gīta; 3. Saṅkīrṇa gīta.

Sālaga gīta meant 'Sālaga-sūḍa' Prabandha, such as Dhruva, Maṇṭha etc. According to one opinion, Gīta specifically meant 'Sālaga-gīta'. It achieved the name Śuddha-gīta-prabandha and recognition was not given to 'Kṣudragīta'. [See : Prabandha, Salaga-sūḍa Kṣudragīta]. According to the book Saṅgīta-dāmodara, Śuddha gītas were of 20 types, Sālaga-gītas of 9 or 10 types and Saṅkīrṇa gītas of 14 types.

Sālaga-rāga (सालग राग)—A rāga constructed with the image of a śuddha rāga.

Sālaga-sūḍa (सालग सूड़)—A particular type of ancient gīta-bandha (song composition) in which lakṣaṇas (characteristics) of Śuddha gītas were not exactly followed, three or four dhātus or tuks (stanzas) along with a new dhātu or tuk named 'antara' were used, Deśī tālas were applied, independence or individuality of

the singer was recognised, deviation from the rules expressing pada (lyrical composition), tāla and rasa (sentiment) was accepted and entertainment for the public gained predominance. Sālaga sūḍa used to be seven in number. [See : Prabandha]

A variety of nibaddha-gīta (song composition bound by tāla). The class named Gīta under Nibaddha gīta.

Sālaṅka (सालङ्क)—Other name of Sālaga.

Sālaṅga (सालङ्ग)—Another name of 'Sālaga'. Name of a particular rāga. Sāraṅga.

Sālabanṭa (सालबन्ट)— Name of a particular tāla.

Sāhānā (साहाना)—Sahānā. Name of a particular rāga.

Sāhitya (साहित्य)—'Mātu'. The language (lyric) of the song, (terminology in Hindusthānī and Karṇāṭaka music).

Sā̆jh (साँझ)—Name of a particular rāga. Sā̆jh-hiṇḍola.

Sā̆s (सांस)—[Hindi pronunciation of the word 'śvās']. Duration of svara.

Sitār (सितार)—Satār. [It becomes Persian if meaning is considered from spelling point of view]. Any vīṇā type of vādya, whose number of strings are not definite.

According to another opinion it is a Persian vīṇā consisting of three strings. Sitār is a modern instrument. [See : Vādya]

Sindh (सिन्ध्)—Name of a particular rāga.

Sindhvi, Sindh-bhairavī, Sindhrā (सिन्ध्वी, सिन्ध्- भैरवी, सिन्ध्रा)—Names of different rāgas.

Sindhu (सिन्धु)— Name of a particular rāga.

Sindhu-yukta rāga-nāma (सिन्धु युक्त रागनाम)—Name of rāgas with prefix Sindhu—Sindhu-taraṅginī, Sindhu-vijay, Sindhu-bhairavī, Sindhu-rāmakrī, etc..

Sindhuḍā (सिन्धुड़ा)—Name of a particular rāga.

Silsilā (सिलसिला)—Orderly arrangement in serial order of 'ālapa', 'rāga-vistāra', 'gīta', 'gat' or playing of laharā, which expresses sequential merits of successive parts, one after the other. [Silsilā is an Arabic word which means chain, succession, sequence]. [See : Ālāpa, Vistāra, Gat, Laharā]

Sīr (सीर)—Name of a particular alaṅkāra (ornamentation). [See : Alaṅkāra]

Sukhā (सुखा)—A particular mūrcchanā of 'Gāndhāra-grāma'. [See : Mūrcchanā]

Sukhāvaha (सुखावह)—Sound that creates joy [See : Śabda-guṇa]

Sugandhī (सुगन्धी)—Name of a particular rāga.

Sughaṭa (सुघट)—The singer who applies svara, varṇa and tāla in a pleasant manner. [See : Gāyana-guṇa]

Sughaḍa (सुघड़)—Prevalent colloquial pronunciation of the word Sughaṭa.

Sughrāi (सुघराइ)—Name of a particular rāga.

Sughrāi-yukta rāga-nāma (सुघराइ युक्त राग नाम)—Name of rāgas with prefix Sughrāi—Sughrāi-kānarā, Sughrāi-toḍī, etc.

Suḍhaṅga, Sudhaṅga (सुढ़ङ्ग, सुधङ्ग)—A particular type of dance in which the movement and posture of the middle portion of the body is beautiful and attractive. 'Aṅga', 'śilpa', 'āropa', 'śudh-mudrā', 'lāg' and dā̆ṭ are used in this. [See : The terminologies as required]

Sutānika (सुतानिक)—Indian terminology for the English term 'Melody type', which was the general name to denote 'jāti', rāga', 'dhun' etc. of ancient Gāndharva saṅgīta era. [See : Jāti, Rāga, Dhun]

Sudarśana (सुर्दशन)—Name of a particular tāla.

Sudh-yukta rāga-nāma (सुध् युक्त राग-नाम)—[See : Śudh-yukta rāga-nāma].

Sunādi (सुनादि)—Śahnāi or Sānāi. [See : Vādya]

Sundar (सुन्दर)—[See : Saptālaṅkāra]

Sundarī 1 (सुन्दरी 1)—In the top part of instruments like vīṇā, etc., one or two long pieces made of horn or ivory are placed cross wise. The strings are stretched over this or these (pieces) from the pegs towards the fingerboard. When there are two pieces, the piece that is closer to the pegs is called 'tār-dān' or 'tār-gahaṇ' and the one that is further away, is called 'aṭī. Sarasvatī'.

Sundarī 2 (सुन्दरी 2)—Pardā or Sārikā (frets) of instruments like 'taḍabdār' sitār etc. [See : Tarafdār, Sārikā]

Subahā (सुबहा)—A particular type of vīṇā.

Sumukhī (सुमुखी)—[See : Mūrcchanā]

Sumudrā (सुमुद्रा)—Refined and proper manners or mudrā of the parts of the body such as face etc. expressing emotions, during singing or playing. [See : Mudrā]

Sur 1 (सुर 1)—The complete feeling that is generated in the ear due to singing or playing of svara or a bunch of svaras. [See : Gīti].

Sur 2 (सुर 2)—An orderly arrangement of svaras, which is uttered or sounded 'ekala' or solo in an analysed fashion, either in a serial order, inverted order or mixed sequence, depicting an audible illustrated form. [Melody]. Aboriginal songs or folk songs, dhun, different arrangements of svaras in rāga-gīti, etc. are different forms of 'sur' or 'melody'. Ancient religious songs or 'Sacred music' were also melodies.

The 'Sur' (Melody) is called 'Samaveta saṅgīta', 'Ekatāna', 'Chorus' when many people sing or play the same musical pieces of svaras together, at the same time. The ancient Vṛnda, Kutapa may be included under ekatāna (tune played or sung together). [See : Ekala, Vṛnda, Kutapa].

If 'sur' is constructed of svara arrangements in 'Yamaka' (duet), unitedly or in a combined manner, it is called 'Bahu-tāna', 'Counter-point' or 'harmony'. [Kṛshana-dhan Bandopadhyay was the first to use the words such as 'Bahu-tāna', Bahu-mila', etc.]

Sur 3 (सुर 3)—According to prevalent custom, often 'svara' is called 'sur'. [G-sharp sur, Śuddha-sur, Komala-sur, etc.].

Ṣaḍja svara or 'Grāmaka'-svara. (Tonic or Key-note) [The custom is in vogue to call-'Ṣaḍja-madhyama' as 'sur-madhyama', 'Ṣaḍja-pañcama' as 'sur-pañcama' and 'sure jāo' or 'surme jāo' (adhere to the svaras), etc.]

Expression of musical sound. [e.g.—'Sur lagāo (adhere to correct svara) etc.]

Sur 4 (सुर 4)—'Dvani', Śabda (sound). [Nākī sur-nasal sound] Musical signs or specialities of sound.

[The practical forms are, e.g.—"there is no trace of svara in the 'Sur' emanating from the 'Kāni' of tablā [See : Kāni]"; "there is no 'Sur' (correct svaras) in the voice" ..... etc..]

Sur 5 (सुर 5)—Application of accurate svara from the point of view of Śruti, vibration, frequency and modern norms. [e.g.— The gentleman sings in perfect 'sur']. With the assistance of this word (Sur), two gāyaka-doṣas (fault of the singer) have originated, e.g.—

1. *Be-sur*—whose svaras are not accurate, (out of tune).
2. *Kan- sur* (कन्-सुर)—Even if the mutual relation between svaras is perfect, still the very little dissimilarity or discord that is observed in the svaras of the singer, with the svaras of the ideal saptaka (heptad), i.e. basing which, voice adjustment is being done and song is being sung.

Sur 6 (सुर 6)—Avagoṣa. Drone.

Sur-khaṇḍalikā (सुर-खण्डलिका)—A type of musical instrument called svara-maṇḍala. [See : Vādya]

Suraṅga (सुरङ्ग)—Name of a particular tāla.

Suraṭ (सुरट)—Soraṭh. [Distorted pronunciation of the word Surāṣṭra.] Name of a particular rāga.

Suraṭī-sāraṁ (सुरटी सारं)—Name of a particular rāga.

Surtān (सुरतान)—A sudden steady application of a svara at any place while performing 'tāna'. [See : Tāna]

Suratī-kānarā (सुरती-कानरा)—Name of a particular rāga. Soraṭhī-kānarā or Suraṭī-kānarā [Distorted pronunciation of Saurāṣṭrī or Soraṭī, Soraṭhī, Suraṭī.....etc..]

Surdāsī-paṭamañjarī (सुरदासी-पटमञ्जरी)—Name of a particular rāga.

Surdāsī-mallāra (सुरदासी-मल्लार)—Sur-(kī)-mallāra. Name of a particular rāga.

Surdāsī-sāraṁ (सुरदासी-सारं)—Sur'(kī)-Sāraṁ. Name of a particular rāga.

Surnā (सुरना)—[See : Surnāi]

Surnāi (सुरनाइ)—Śahnāi, Sānāi. [See : Vādya]

Surfāk (-tā) (सुरफाक-ता)—Name of a particular tāla. Sūl-tāla. Usul-e-faktā named tāla, created by Amīr Khusrau. [The word 'usul' means 'tāla' in Persian.]

Sur-bahār (सुरबहार)—A particular type of string instrument. [See : Vādya]

Sur-mallāra (सुरमल्लार)—Name of a particular rāga. Surdāsī.

Sur-mel (सुरमेल)—The act of ālāpa after the Gauracandrikā portion of Kīrtana gāna. Second 'Āpattana'. [See : Kīrtana, Gauracandrikā, Āpattana].

Sur-lāsikā (सुर्लासिका)—A well thought of terminology for Śahnāi or Sānāi.

Sur-sāraṁ (सुर-सारं)—Surdāsī sāraṁ. Name of a particular rāga.

Sur-sindhu (सुरसिन्धु)—Name of a particular rāga.

Sursoṭā, Sursotā (सुरसोटा, सुरसोता)—An instrument similar to Brahmabīṇ, which is used like the instrument Tanpurā. Strings are fixed over a long bamboo barrel. Some changes have taken place in its construction in the modern days. [See : Vādya]

Surāgatā (सुरागता)—Beauty and coloufulness. [See : Bāṁsika guṇa]

Surāvaṭ (सुरावत)—Sargam. [See : Sargam]

Surūpa-gaurī, (-Śrī) (सुरूप-गौरी, (-श्री)—Name of a particular rāga.

Sul-tāla (सुलताल)—[See : Surfāk (-tā)]

Suśārīra (सुशारीर)—[See : Śārīra]

Suhā (सुहा)—Name of a particular rāga.

Suhā-yukta rāga-nāma (सुहायुक्त रागनाम)—Name of rāgas with prefix Suhā—Suhā-kānarā, Suhā-ṭoḍī, Suhā-sughrāi, etc.

Suhāvatī (सुहावती)—Name of a particular rāga. Sukhāvatī.

Suhī (सुही)—Sui. Name of a particular rāga.

Sūkṣma 1 (सूक्ष्म 1)—A particular state of nāda (musical sound) [See : Nāda]. The svara that originates when Śuddha (natural) or Komala (flat) svara accepts or discards 1 Śruti (microtone).

Sūkṣma 2 Sūkṣam (सूक्ष्म 2 सूकषम्)— Svara that is slightly touched. 'Kan'. [See : Nāda]

Sūḍa (सूड़)—Regional (Maharashtrian) terminology for the word 'gīta'. Special gītas or songs. The eight ancient Gīta-prabandhas were Elā, Karaṇa, Dheṅkī, Vartanī, Jhombaḍa, Lambha, Rāsa and Ekatālī. [See : Prabandha]

Sūḍa is of two types, e.g.—

1. *Śuddha sūḍa*—The eight ancient Gīta-prabandhas mentioned above.
2. *Sālaga sūḍa*—Gīta-prabandhas namely — Dhruba, Maṇṭha, Pratimaṇṭha, Rāsaka, Niḥsāruka, Aḍḍa, and Ekatālī.

According to Parśvadeva, the author of the book 'Saṅgīta-samayasāra', Sūḍa prabandha is of five varieties e.g.—

1. Ati-uttama (very good); 2. Uttama (good); 3. Madhyama (mediocre); 4. Jaghanya, (bad); 5. Ati-jaghanya (very bad); [These are the varieties of Śuddha-sūḍa]

In the later period, Sūḍa (Śuddha and Sālaga) were divided differently, e.g.—

1. Uttamottama—Sālaga.
2. Uttama—Elā.
3. Madhyama—Gaṇailā.
4. Jaghanya—Dheṅkī.
5. Ati-jaghanya—Āli.

Sūt (सूत)—It is a corruption of the word Sūtra. Minute application of a few consecutive svaras on Vīṇā string in which a mixed state of ghaṣīṭ and mīḍ occurs and yet, the original svara comes out distinctly pronounced and the last or the svara previous to that again manifest clearly. [See : Alaṅkara]

Sūtkārī (सूतकारी)—[See : Gāyana-doṣa]

Sūtrakoṇa (सूत्रकोण)—Ḍamaru, a particular kind of instrument. [See : Vādya]

Sūtra-vīṇā (सूत्रवीणा)—A particular type of vīṇā, 'Lābukī'.

Sūrya (सूर्य)—Name of a particular tāla.

Sūryakānta (सूर्यकान्त)—Name of a particular rāga.

Sūryakrānta (सूर्यक्रान्त)—A particular type of Ṣāḍava śuddha tāna (hexatonic svara composition). [See : Tāna]

Sūla 1 (सूल 1)—Surfākta tāla.

Sūla 2 (सूल 2)—Different pronunciation of the word Sūḍa [See : Sūḍa]

Sūlādi saptatāla (सूलादि सप्तताल)—Combination of seven tālas, which originated from imitation of Sālaga-sūḍa tāla and which is still being used in the tāla performance of Karṇāṭaka Saṅgīta. The names of the tālas are—Dhruba, Maṇṭha (Maṭhya), Rūpaka, Jhampā, Tripuṭa, Aḍḍa (Aṭha), Ektāla (Ādi tāla).

[The division of mātrās in 'Maṭhya' tāla (2+4+4) corresponds with Surfāktā tāla, hence probably it has become a custom to call Surfāktā as Sūla-tala. [See : Saptālaṅkāra]

Setār (सेतार)—Persian spelling is 'Sahtār', pronunciation is 'Setār' or 'Satār', which means three stringed instrument such as vīṇā. Persian name for Indian three-stringed vīṇā, 'yantra' or 'bīṇ'. Modern sitār instrument. [See : Vādya, Sitār]

Setārkhāni (सेतार खानि)—A tāla named 'Satārkhāni'.

Seberī (सेवेरी)—Name of a particular rāga.

Saindurā, Saindudā (सैन्दुरा, सैन्दुड़ा)—Sindhoḍā. Name of a particular rāga.

Saindurī (सैन्दुरी)—Name of a particular rāga. Sayandurī.

Saura (सौर) — Name of a particular rāga.

Saurāṣṭra-taṅka (सौराष्ट्रटङ्क)—Name of a particular rāga.

Skanda (स्कन्द)—Name of a particular tāla.

Scroll (स्क्रोल)— Scroll. Conch like portion of the top portion of the violin.

Skhalita (स्खलित)—[See : Alaṅkāra]

Stambhakī (स्तम्भकी)—A particular unknown type of instrument.

Stātriya (स्तात्रिय)—[See : Stuti]

Stuti (स्तुति)—Sāmagāna, expressive of prayer songs or greatness towards the gods.

It had two varieties, e.g.—

1. *Stātriya*—It had three Ṛks (Vedic mantras) and
2. *Stotriya*—It had one Ṛk.

Stotra (स्तोत्र)— Sāmagāna sung during yajñas (vedic ritual), which had particular stotras (prayer hymns) divided into a few parts or division, called 'Bhakti'. [See : Bhakti] Bhakti was 5 or 7 in number, which were sung by different Sāmagas or singers of Sāmagāna. The names of Pañcabhakti (five bhaktis) are—1. Prastāva; 2. Udgītha; 3. Pratihāra; 4. Upadrava; and 5. Nidhana. Addition of 6. Hiṅkāra and 7. Oṅkāra make the number of Bhakti seven. [See : Sāmagāna]

Stotriya (स्तोत्रिय)— [See : Stuti]

Stobha (स्तोभ)— It is a particular Sāmagāna, where the readable words were changed in many ways while singing and it was the śāstriya custom to use meaningless words. It was used during invocation or praise or prayer of the gods.

Stobha was of three varieties, e.g—

1. Varṇa-stobha; 2. Pada-stobha; and 3. Vākya-stobha.

Stoma (स्तोम)—A particular type of 'Sāmagāna'.

Sthāna (स्थान)—The various location or nature of saptaka (heptad) and svaras under it, e.g.—

1. Nimnastha (located low), or Mandra - sthāna;
2. Madhyastha (located in the middle), or Madhya-sthāna;
3. Uccastha (located high), or Tāra-sthāna.

According to ancient opinion, because of saptakas (heptads) consisting of successive double higher nāda (sound), originated from heart, throat and head—the three 'sthānas' of the body, the word 'sthāna' was used indicating the spatakas and the svaras under them. In the modern era, 'Mandra sthāna' is called 'Khād', 'Udarā' or 'Udārā', 'Madhya sthāna' is called 'Mudārā' and 'Tāra-sthāna' is called 'Tārā'. Generally all these three saptakas are accepted considering the range of voice. [In the medieval era the word 'grāma' was used, meaning sthāna. Because of this reason Ucca (high) sthāna or Tāra sthāna was called 'Gānadhāra-grama', 'Madhya sthāna' was called 'Madhyama-grāma' and Mandra sthāna was called 'Ṣaḍja-grāma' in Karṇāṭaka saṅgīta. The reasoning behind this is —

(i) The Gandharva clan used to live in 'svargaloka' or high lands and the name of their svara-grāma (musical scale) was Gāndhāra grāma. For this reason, 'Ucca-sthāna' (high place) or 'tāra-sthāna' has become familiar as 'Gāndhāra-grāma'.

(ii) In 'Madhya-loka' or 'Bhuvarloka' (earth) Yakṣas lived, whose svara-grāma (musical scale) was called 'Madhyama-grāma'. For this reason 'Madhyama-sthāna' is marked as 'Madhyama-grāma'.

In the 'Mandra sthāna' or Nimna-sthāna' (low land). i.e. 'Bhūloka' or the plains, the svara-grāma (musical scale) that was prevalent among Ṛṣis (sages) and common man was called 'Ṣaḍja-grāma'. [There is no historical or scientific truth in naming this.]

Sthānaka (स्थानक)—Motionless gesture of the foot in dance. [See : Nṛtya]

Sthānabhraṣṭa (स्थान-भ्रष्ट)— [See : Gānyana-doṣa]

Sthāpana (स्थापन)—Sthāpana is that, in which syllables are applied initially in medium pace with clear, sweet bol-bānī (syllabic pattern) like thoṅkāra etc. during practice of solo playing (Laharā playing) on membranophone instruments (like Mṛdaṅga). [See : Laharā]

Those who practice to play like 'Ālapti' in Sthāpana in successive guru-laghu-druta laya (tempo), are called 'Vādaka' (player). 'Vādaka' is a general word but 'Mṛdaṅga-vādaka' used to mean four types of 'Mārdaṅgika' (Mṛdaṅga players) in earlier days, e.g.—1. Vādaka; 2. Mukharī [main player]; 3. Prati-mukharī [accompanying player]; and 4. Gītānuga. [See : Laghu, Guru, Druta]

Sthāpanā 1 (स्थापना 1)— It is a particular type of sthāya, in which 'dam'-'kham' are applied in between, in the movement of svaras. [See : Sthāya, Dam, Kham]

Sthāpanā 2 (स्थापना 2)— The portion next to 'Svasthāna'-kriyā (act) in Rāgālapti, in which aṁśa svara (the main svara) is expressed in many different styles along with other svaras. It is an ancient form of modern 'joḍ'. [See : Rāgālapti, Svasthāna, Aṁśa, Joḍ]

Sthāya (स्थाय)— The style of utterence, skill of svara application, accurate arrangements of padas (lyrical parts), alaṅkāra (ornamentation), tāna, laya (tempo) etc., which are applied for establishing the artistic and emotional form of a rāga, are called Sthāya. Those portions, expressing nature or characteristics of the rāga. In modern era, it is the combination of cāla, calana (behaviour and movement), suddha-alaṅkāra, sthāya-kāku [See : Śuddha-alaṅkāra] and gāyakī (singing style of presentation of rāga or gīta). Its other name is ṭhāya, [a corruption of the word sthāya]. Sthāya is of many types. First, it can be divided into two divisions—e.g—1. Asaṅkīrṇa and 2. Saṅkīrṇa. 1. There are 10 Asaṅkīrṇa Prasiddha (well known)-sthāya, and 20 Aprasiddha (not well known)-sthāya. 2. There are 33 Saṅkīrṇa-prasiddha-sthāya and 33 Aprasiddha-sthāya. [According to the Saṅgīta-ratnākara book.]

Sthāya-karme sahayogī (स्थाय कर्मे सहयोगी)— (Co-operator in sthāya)

1. Tāna (the group of svaras supporting Sthāyī, Ārohī, Avrohī and Sañcarī varṇas).
2. Sthāna (Svara, supporting gamaka).
3. Gamaka.
4. Māna. [See : the respective terms]

Sthāya-kāku (स्थाय काकु)— [See : Śuddha-alaṅkāra]

Sthāyī 1 (स्थायी 1)— First and the main svara, which helps in expansion and visāra of the rāga and which reveals the image or form of the rāga. It is the vādi (sonant) svara. Graha svara. [See : Visāra , Vādī, Graha]

Sthāyi 2 (स्थायी 2)—A particular type of varṇa [See : Varṇa]. A particular type of alaṅkāra. [See : Alaṅkāra]

Sthāyī 3 (स्थायी 3)— Name of a particular tuk (stanza). [See : Tuk] A particular piece or tuk of an extensive tāna. Sthāyī which is used in ālāpa as brief introduction of a rāga. Four tuks were available in such ālāpas in the medieval era, e.g.—1. Sthāyī; 2. Sañcārī; 3. Ārohī; and 4. Avarohī.

1. Udgrāha; 2. Sthāyī; 3. Sañcārī; and 4. Muktāyī. [See; Tāna, Ālāpa]

Sthāyī 4 (स्थायी 4)—Karṇāṭaka name of Saptaka (heptad).

Sthāyi 5 (स्थायी 5)—A particular type of Bhāva (emotion). [See : Bhāva] [See : Sthāyi-alaṅkāra, -tuk, -tāna, -varṇa, -bhāva, -svara etc.]

Sthūla-dhvani (स्थूल ध्वनि)—Sound of vādya consisting of javārī. [See : Javārī].

Snigdha (स्निग्ध)— [See : Śabder guṇa].

Sneha (स्नेह)—Name of a particular rāga.

Sneha-bhairavī (स्नेह- भैरवी)—Name of a particular rāga.

Sparśa (स्पर्श)—The alaṅkara that occurs when, out of the two adjacent svaras, one svara is expressed or touched, while the trace of the other svara still lingers after uttering or sounding it. The sound of the second svara would have to be expressed as detached. Use of 'Ghaṣiṭ', mīḍ etc. would not be done and utterence or stress would be only once. 'Paṭak'. 'Kaṇ'. [See : Paṭak, Kaṇ]

Sparśa-kṛntana (स्पर्श-कृन्तन)— Two fingers are required to perform the act of sparśa on string instruments or on vīṇā etc., or else there will be danger/apprehension of losing remnant of svara or production of ghaṣiṭ. [See : Ghaṣiṭ]

If the finger is left immediately after touching the next svara, then application of 'Sparśa-kṛntana' takes place.

If the string is not left, i.e. application of Kāṭan or kṛntana is not carried out, 'dvi-sparśa' (double-touch) would be committed. [See : Kāṭan, Kṛntan]

Sparśa-svara (स्पर्श-स्वर)—'Kaṇ'-svara [See : Kaṇ] Sparśa means touch.

Sphuṭita (स्फुटित)—Voice that is split. [See : Śabda-doṣa]

Sphurita-gamaka (स्फुरित गमक) Gamaka played with the speed of $\frac{1}{3}$ of the druta mātrā. Gamaka that occurs due to uttering or playing two svaras with one stroke. [See : Druta Gamaka, Gamaker ādhunik prakāra]

Svana vijñāna (स्वनविज्ञान)—Acoustics. Dvani-vijñāna (science of sound). The science through which informations regarding sound is known.

It is a separate subject under physics. Musical acoustics is also discussed under this subject. In ancient India, acoustics was called Nāda-vidyā, which was considered to be included under 'Pañcamaveda', (Fifth veda).

Svayambhū svara (स्वयम्भू स्वर)— The Ādi-svara (original svara) or first svara (tonic) and its Saṁvādī (consonants) 'Madhyama-M' and 'Pañcama' P svaras are called 'Svayambhū, 'Svabhuva' or 'Svayam-bhuva'. Because, only when the ādi-svara 'S' is envisaged for specific use as per the viṇā-player's own intelligence, 'M' and 'P' as consonants are automatically fixed. [Puṇḍit Rāmāmātya (16th century A.D.) and after that Puṇḍit Somanātha have used the word 'Svayambhu']

In the modern era, the meaning of 'Svayambhu svara' is conveyed by the word Harmonics. [See : Saṁvādi, Harmonics]

Svara (स्वर)— Letters of the language of gīta (song), by mixing which, Varṇas (stages of movement) are created and pleasant feelings are generated by their proper application. It is sweet and pleasant sound, which, is applicable in music and is related with other svaras as an item under saptaka (heptad) under special rules. It is a musical sound which consists of specific pitch and suitable audibility. It is a particular form originating due to impact on receptacles such as throat, metal, etc., consisting of resonance of musical sound, soft with remnants of sound, or not harsh or rough, audible from a distance, sweet, and creating pleasantness. According to ancient definition, it is the state of 7 svaras (notes) located at throat and head originating from 22 Śrutis (microtones) situated at heart, throat and head. [See : Saṅgīta o svara]

This svara (note) has some characteristics, e.g.—

1. It is expressed and uttered, without the help of others, like the vowels of language.
2. Excepting intensity it has no material form. It is expressed in throat by 'A-kāra', Ā-kāra (vowel sounds) etc.
3. Svaras (notes) are named as Ṣaḍja, Ṛṣabha etc. to make them understandable. The names of 7 Indian svaras (notes) are Ṣaḍja, Ṛṣabha, Gāndhāra, Madhyama, Pañcama, Dhaivata and Niṣāda—which are abbreviated as Sā, Ri, Gā, Mā, Pā, Dhā, Ni while uttering and were written in ancient era as S, Ri, G, M, P, D, Ni.
4. A Svara (note) is a single unit under the 'sopānaka' (scale), which remains arranged like steps (Sopāna, meaning flight of steps) with the other single units. These have specific interval among them. This interval can be measured by number of śrutis (microtones) or can be determined through frequency.

5. Śruti (microtone) archieves practical state from svara, meaning, when śrutis are applied in rāga, etc. they become svara.
6. Highest number of svaras (notes) is seven. Although, number of Śruits (microtones) are many, these are counted as other forms of these seven svaras (notes).

Svara o uccatā-nīcatā (स्वर ओ उच्चता-नीचता)— Svara (note) and its 'tīkṣṇtā' (pitch). The svaras of the scale have states of low and high. When numbers of sound wave (in a fixed time) or frequencies of svara are less or more, svaras become low or high, respectively.

[In Karṇaṭaka (music)' tīkṣṇtā' is called śruti.]

Svara o Ṛṣi (स्वर ओ ऋषि)—According to ancient Indian Saṅgīta-śāstra the seers of seven svaras (notes) were, successively— Agni, Brhamā, Soma, Viṣṇu, Nārada, Tumburu (D and Ni) . They were the singers of these svaras also. In another opinion, they were Dakṣa (S), Atri (Ri), Kapila (G), Vaśiṣṭā (M), Bhārgava (P), Nārada (D) and Tumburu (Ni).

Svara o chanda (स्वर ओ छन्द)— The original chandas (poetic metre) of seven svaras (notes) are—Anuṣṭup (S), Gāyatrī (Ri), Triṣṭup (G), Bṛhatī (M), Paṅkti (P) , Uṣṇik (D), and Jagatī (Ni), respectively.

Svara o jāti (स्वर ओ जाति)—Jāti (caste) of seven svaras (notes) are—Brāhmaṇa (S), Kṣatriya (Ri), Vaiśya (G), Brāhmaṇa (M), Brahmaṇa (P), Kṣatriya (D), and Vaiśya (Ni), respectively.

Svara o Devatā (स्वर ओ देवता)— Name of gods of sven svaras (notes) are—Bahṇi (S), Brahmā (Ri), Sarasvatī (G), Viṣṇu (M), Mahādeva (P), Gaṇapati (D), and Sūrya (Ni) respectively. In other opinion, the governing deities are— Brahmā (S), Agni (Ri), Sarasvatī (G), Gīra (M), Soma (P), Āditya (D) and Āditya (Ni), respectively.

Svara o deśa (स्वर ओ देश)— The birth places of the seven svaras (notes) are— Jambu-dvīpa (S), Śākadvīpa (Ri), Kuśadvīpa (G), Krauñca dvīpa (M), Śālmalīdvīpa (P), Śvetadvīpa (D), and Puṣkara dvipa (Ni), respectively.

Svara O prakṛti (स्वर ओ प्रकृति)—The characteristics of svara (note) become full of variety or remain unaltered depending on differences in receptacles. Voice can be modulated in different ways according to the wish of the singer. The svara (note) from the same hole of the flute may be expressed in doubly high note due to difference in blowing. But svara (note) from the string of vīṇā is unable to change its character in any way. Due to this reason three types of characteristics of svara (notes) are acknowledged , e.g—

1. Sacetana or conscious (from voice); 2. Acetana or unconscious (from vīṇā) and 3. Ubhayātmaka or both ways (from flute).

[It may be called ubhayātmaka because it also receives the touch of human mouth]

Svara o varṇa (स्वर ओ वर्ण)—The seven colours, varṇa meaning colour, related to seven svaras (notes) are— Padmābha (S), Śukapiñjara (Ri), Kanaka (G), Kunda (M), Kṛṣṇa (P) , Pīta (D), and Sarva-varṇa or Karbura (N), respectively.

Svara o vaṁśa (स्वर ओ वंश)—The races / families in which the seven svaras (notes) have been born, are—Deva-family (S), Ṛṣi-family (Ri), Deva-family (G), Deva-family (M), Pitṛ-family (P), Ṛṣi-family (D), and Asura-family (Ni).

Svara o rasa (स्वर ओ रस)—It is accepted in the Śāstras (treatises) that each svara (note) of seven svaras (notes) expresses rasa (sentiment). In ancient Śāstras, each svara having one or more than one sentiment, has been mentioned, e.g.—

1. *Ṣaḍja*—Vīra, adbhuta and raudra rasa.
2. *Ṛṣabha*—Vīra, raudra, adbhuta rasa.

3. *Gāndhāra*—Karuṇa rasa.
4. *Madhyama*—Hāsya and śṛṅgāra rasa.
5. *Pañcama*—Hāsya and śṛṅgāra rasa.
6. *Dhaivata* —Bībhatsa and bhayānaka rasa.
7. *Niṣāda*—Karuṇa rasa.

In another opinion—

1. Ṣaḍja—Hāsya. 2. Ṛṣabha—Śṛṅgāra. 3. Gandhāra—Hāsya. 4. Madhyama—Śṛṅgāra. 5. Pañcama—Bhayānaka 6. Dhaivata—Vībhatsa. 7. Niṣāda—Karuṇa.

According to third opinion—

1. Ṣaḍja—Mūla (śṛṅgara) rasa. 2. Ṛṣabha—Karuṇa rasa. 3. Gāndhāra— Śānta rasa. 4. Madhyama—Bhayānaka rasa. 5. Pañcama—Vīra rasa. 6. Dhaivata—Karuṇa rasa. 7. Niṣāda—Raudra and Vīra rasa.

Svara-kāku (स्वरकाकु)— [See : Kāku]

Svarakhaṇḍalikā (स्वरखण्डलिका)—A particular type of musical instrument called 'Surakhaṇḍalikā.'

Svaragrāma (स्वर ग्राम)— Assemblage of svaras (notes). Sargam. The svara names acquainting melody. Acquaintance regarding svaras of rāga or dhun (light melody). The Saptaka (heptad) that denotes sthāna (place or position). [Ksetramohan Goswami had first used 'grāma' to mean 'Svaragrāma']. [See : Grāma, Sthāna']

Svara-jāti (स्वरजाति)— 'Svara-jāti'. Svara-yati. It is a particular type of Karṇāṭaka Gītarīti, style of song, which is constructed with three (tuks) stanzas. Its composition is like Kīrtana in which subjects like praise of god; praises of the heroes are dealt with.

Svara-jñāna (स्वरज्ञान)—To understand which svaras have been applied, by listening to any song or musical piece played on instrument. To express by voice any svara name that is asked.

Svara-nāma (स्वरनाम)—From very ancient times svaras which are appropriate for songs have been separately designated. Name of the svaras may be divided into three categories, e.g.—1. Vedic; 2. Gāndharva; and 3. Tāmilī (Tamilian).

1. *Vedic* svara names—Prathama, Dvitīya, Tṛtīya, Caturtha, Mandra, Atisvāra and Kruṣṭa—which when expressed sequentially becomes Prathama, Dvitīya, Tṛtiya, Caturtha, Mandra, Atisvārya and Kruṣṭa.
2. *Gāndharva* svara-name— Ṣaḍja (Sā), Ṛṣabha (Ri), Gānadhāra (Gā), Madhyama (Mā), Pañcama (Pā), Dhaivata (Dhā), Niṣāda (Ni) .
3. *Tāmilī* (Tamilian) Svaranāma (names of notes)—Agmilāi (Sā), Kurala (Ri), Tuṭṭam (Gā), Kaikillai (Mā), Ulai (Pā), Ili (Dhā), and Bilari (Ni).

Svara-visāra (स्वर-विसार)—Expressing complete form (of a rāga) through svaras (notes). Composing as many varieties of arrangements, as possible, through svaras (notes).

Svara-vistāra (स्वर-विस्तार)—Making image of the rāga beautiful and meaningful through svara (notes) arrangements, according to the language and sentiment of the rāga. [Vistāra is performed in gītas or rāgas, which consist of tālas. Visāra is performed in both types of gītas, with tāla and without tāla, and Alāpa is done in gītas without tāla.]

Svara-vīṇā (स्वर वीणा)— It is a particular vīṇā appropriate for Śuṣka playing, [meaning, appropriate for solo playing].

Svaram-gīta (स्वरम्-गीत)—It is a particular variety of 'manodharma' gīta of Karṇāṭaka saṅgīta. [See : Manodharma].

Svara-maṇḍala 1 (स्वर-मण्डल 1)—Aggregation of Sapta-svara (seven svaras), Tingrāma (three-grāmas), Ekaviṁśa-mūrcchanā (twentyone mūrcchanās) and unapañcāśa-tānas (fortynine tānas).

Svara-maṇḍala 2 (स्वर-मण्डल 2)—A particular type of musical instrument. [See : Vādya].

Svara-mālikā (स्वर-मालिका)— Gīta based on rāga and composed with the help of sargam (seven notes of the heptad) and tāla. A style of Gīta composed of Sargam.

Svaralāsikā (स्वरलासिका)—A particular musical instrument named 'Sura-lāsikā'.

Svaralipi (स्वरलिपि)— (Notation system) The art to explain the sketch of any melody by writing. Depiction of external component parts of any melody or song, such as, names of svaras (notes), types of svaras (notes), ornamentation, arrangement of mātrās (beats), division of tālas, rise and fall of tune, intensity and softness, motion and motionless, start and finish, variety of stanzas, switching to another stanza, etc. by explaining through symbols and signs appropriately, and placing them at the right place.

(A) Svaralipi (notation) is of two types according to the characteristics of svaras (notes), e.g—

1. Nāma-yukta—in which names of svaras are used in abbreviated forms.
2. Pratīka-yukta—in which svaras are explained through special symbols.

Nāma-yukta Svaralipis are written in alphabets of regional language at different places of India. Written in Bengali, Devnagri, Marathi, Tamil and Urdu letters, the use of sapta-svara, 7 notes of S-Ri-G-M-P-D-Ni is prevalent in India. In the Western countries, letters d, r, m, f, s, l, t are used in Tonic-Solfā notation system.

Notations using symbols (Pratīka yukta) are prevalent from ancient times. e.g.— (i) During Vedic era, Vedic (i) Udātta-Anudātta-Svarita svaras were denoted by dandarekhā (small vertical line) over the letters of the language of Ṛk or mantras, and adhah-rekhā (horizontal line) under.

An example:— Kayā naścitra ā bhuvadūti sadavṛdah sakhā.

(कया नश्चित्र आ भुवदूती सदावृधः सखा)

[The letters without any sign are 'udātta', the letters with lines (daṇḍa) above are 'svarita' and letters with a line under (adhah rekhā) are 'anudātta' svaras.]

(ii) High and low svaras were expressed through symbolical signs called Neume, in the ancient era of 7th century A. D., in the Western countries.

(iii) During the modern era, there is a custom to express svaras in the scale arrangement through a few symbolical signs such as dot etc. in the Staff Notation system, in the Western countries.

(B) Svaralipi according to mātrās, found to be of 10 types, e.g.—

1. *Saṁketa-mātrika*—was used in Vedic sāmagāna.
2. *Akṣara-mātrika*—was found in songs of medieval era.

In this, the svarākṣaras (letters denoting notes) were made short or long to indicate laghutva (shortness) and gurutva (length) of mātrās (beats). [See : Svarākṣara]

3. *Pratīka-mātrika*—is seen in modern Western songs and instrumentations. Guru, laghu mātrās (beats) are expressed through dots, vertical line, dot etc.
4. *Bindu-mātrika*—which is used in Tonic-solfa. Other name is 'Sārgam'.
5. *Daṇḍa-mātrika*—one mātrā is expressed by placing a daṇḍa (vertical line) above a svara.
6. *Rekhā-mātrika*—one mātrā is expressed by placing 'Kasi' or line next to the svara or under it.
7. *Saṁkhyā-mātrika*—mātrās such as Laghu, guru, etc. are expressed by writing numbers 1, 2, 3 etc. next to the svara or above.
8. *Avagraha-mātrika*—guru mātrā is expressed by using avagraha (a sign like ʃ) with the svara but no sign is used for one mātrā. Laghu mātrā was

expressed by svarākṣaras (letters for notes) of ancient times. [See : Avagraha, Svarākṣara]

9. *Ākāra-mātrika*—one mātrā is expressed by using ā-kāra (a sign like--ī) with the svara, e.g.—S -ī.
10. *Pada-mātrika*—one mātrā is expres-sed by svarākṣara and combined akṣaras. Extra mātrā or part of a mātrā are expressed by line. [See : Svarākṣara]

(C) In the modern days two varieties are in vogue as self sufficient notation system, e.g.—

1. *Raikhik* or consisting of many lines—
   a. Staff notation (Sāṁketik= Symbolical)
   b. *Three lines*—(invented by Ksetramhan Goswami)
   c. Three lines—(innovated by Visnudigambar Paluskar)
2. *Ānubhūmika* or without any lines—
   a. Tonic Solfa.
   b. *Rekhā* or *Kasi mātrika*—(invented by Dwijendra Nath Thakur)
   c. *Saṅkhyā-mātrika*—(published by Hitendranath Thakur)
      Saṁkhyā-svārika—(published by Bankimchandra Chatterjee)
   d. *Daṇḍa-mātrika*—(invented by Ksetramohan Goswami and others).
   e. *Bindu-mātrika*—(invented by Krishnadhan Bandopadhyay).
   f. *Avagraha-mātrika*—(invented by Maula Bakhs).
   g. *Ākār-mātrika*—(invented by Jyotirindranath Thakur).
   h. *Saṁkhyā-mātrika*—(innovated by Sarala Devi Chowdhurani).
   i. *Kamā* (comma)-*mātrika*—(Tamilian paddhati)
   j. *Pada--mātrika*—(invented by Visnu Narayan Bhatkhande)
   k. *Rekhā-mātrika*—(restructured by disciples of Visnudigambar)
   l. *Haraf-mātrika*—(Urdu)
   m. *Svara-daṇḍa mātrika*—(invented by Sureshchandra Chakravarti)
   n. *Pratīka-svaralipi*—[invented by Dr. Bimal Roy (author)]
   o. *Śruti svaralipi*—[invented by Dr. Bimal Roy (author)]

[Apart from these, there is stenographic notation, called 'Sāṭ', which is used in theatres. There are one or two unpublished systems also]

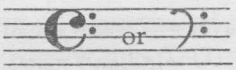
Svaralipir vivaraṇa (स्वरलिपिर विवरण)—Description of notation systems—The known and prevalent notation systems are denoted by— (1) Staff notation, (2) Daṇḍa-mātrika, (3) Ākār-mātrika (4) Bhatkhande, (5) Restructured Visnudigambar and (6) Tamilian notation systems.

(1) *Staff-notation system*—Staff means a scaffold (mañca) of five parallel straight lines. It is also called stave. The space between two parallel lines is called 'space' (antara mañca). 'Mañca' (scaffold) is also called 'Sopāna' and 'Antara-mañca' 'Antara sopāna'.

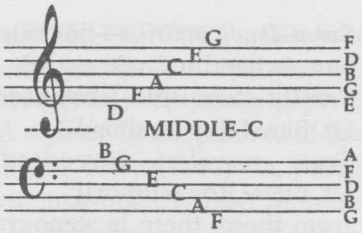
'Clef' or 'Kuñcikā' sign is used at the extreme left side of 'Mañca' or 'Sopāna' to indicate the specific 'sthāna' of 'Saptaka'. [See : Sthāna]. Meaning of Clef is key. This Clef is of two types, e.g.—1. Treble Clef (Ucca Kuñcika) and 2. Bass-clef (Khād Kuñcikā).

The sign of Treble-clef is :—

The sign of Bass-clef is :—

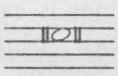


The notes that are expressed by the parallel lines of the Staff or Stave (Mañca or Sopāna), are :—

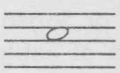


The frequency of Middle-C is 256 per second according to modern scientific theory. Accordingly the number of frequencies of higher note of Treble-clef and lower notes of Bass-clef have been specified.

In Western notation system, while on one hand the svaras (notes) of Key-board instrument named Piano-forte are expressed through the above mentioned parallel lines and space on the other hand, the following signs are used to express the duration or mātrā-kāla of each note—



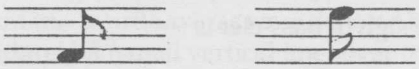
Breve = Western 2 mātrās.
= Indian madhyalaya 8 mātrās



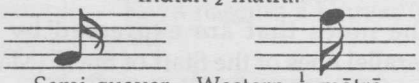
Semi-breve=Western 1 pramāṇa mātrā.
= Indian madhyalaya 4 mātrās.

Minim=Western $\frac{1}{2}$ mātrā
=Indian madhyalaya 2 mātrā

Crotchet=Western $\frac{1}{4}$ māytrā
=Indian madhyalaya 1 māytrā.

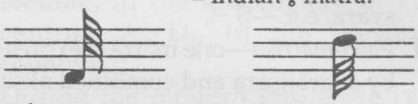


Quaver = Western $\frac{1}{8}$ mātrā
= Indian $\frac{1}{2}$ mātrā.



Semi-quaver = Western $\frac{1}{16}$ mātrā.
= Indian $\frac{1}{4}$ mātrā.

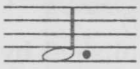
Demi-semi-quaver = Western $\frac{1}{32}$ mātrā.
= Indian $\frac{1}{8}$ mātrā.



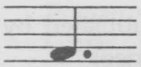
Semi—
Demi-Semi-quaver = Western $\frac{1}{64}$ mātrā
=Indian madhyalaya $\frac{1}{16}$ Mātrā.

[Krishnadhan Bandopadhyay invented terminologies for the above mentioned signs of duration of svaras (notes), in the following manner :—
Semi-quaver=Maṇḍala; Minim=Viśada; Crotchet=Mecaka; Quaver=Kauṇika; Semi-quaver=Dvi-kauṇika; Demi-semi-quaver=Tri-kauṇika; Semi-demi-semi-quaver=Caturkauṇika.]

Apart from these, bindu (dot) is used, to denote fractions of mātrā. e.g.—



$=\frac{1}{2}+(\frac{1}{2}\times\frac{1}{2})=\frac{1}{2}+\frac{1}{4}=\frac{3}{4}$ Western mātrā.



$=\frac{1}{4}+(\frac{1}{4}\times\frac{1}{2})=\frac{1}{4}+\frac{1}{8}=\frac{3}{8}$ Western mātrā, etc.

Combined mātrās are expressed in the following manner—

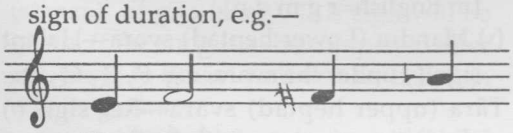
2 svras in one mātrā, 3 svaras in one mātrā and 4 svras in one mātrā, respectively.

The notes (svaras) in Western notation are fixed according to scale or Svara-grāma. 'Diatonic-scale' is more prevalent in Western music in the modern era, having two forms—(i) 'Major-diatonic' and (ii) 'Minor-diatonic'.

All the 7 notes are śuddha svaras (natural notes) in the 'Major diatonic' scale and the intervals between svaras in successive

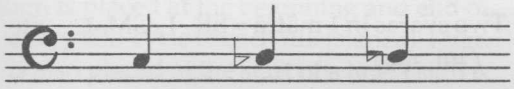
order are tone, tone, semi-tone, tone, tone, tone, and semitone. Tone is full svara and semitone is half svara. On the other hand, the intervals in Minor-diatonic scale are—tone, semitone, tone, tone, semitone, tone and tone, respectively. Judged from the Hindusthānī ṭhāṭa point of view the svaras of 'Major-diatonic' scale are like those of Bilāvala ṭhāṭa and 'Minor-diatonic' scale are same as the svaras of Hindusthānī Āsāvarī-ṭhāṭa (consisting of śuddha-Ri).

If svaras outside the scale are used during any notation, the sign used for those extra svara or svaras is called 'accidental' or 'aniyamitasvara' or 'vikṛtasvara'. To express this type of svara signs of sharp (Tīvra svara) of flat (Komala svara), etc. are to be drawn on the side or adjacent to the sign of duration, e.g.—

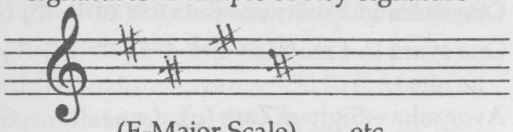


..... etc..

But, natural sign has to be drawn on the side or adjacant to the svara if notes (svaras) with sharp or flat signs are to be reverted to natural note (Śuddha svara), e.g.—



In Western notation-system one or more than one 'sharp' or 'flat' signs have to be provided next to the Clef signature (Clef or Kuñcika) to denote specific keys for different scales. This is called Key signature (Cābi cihna). The number of Key-signature may be 1 to 7 (sharp or flat) according to different scales. Only 'C-Major' or 'A-Minor' scales have no Key-signatures. Example of Key-signature :—



(E-Major Scale) ....., etc..

In Western music, Time-signature or sign for tāla is written on the right side of Key-signature to express 'time' or tāla. 'Time' is of two kinds in Western-music, e.g.—

1. 'Simple time' or Sarala-tāla; and
2. 'Compound time' or Yougika-tāla.

1. Simple-time—This is of three types, e.g.—Duple or 2 mātrās per division, Triple or 3 mātrās per division, and Quadruple or 4 mātrās per division. The duration or quantity of mātrās of these svaras may be of many types, e.g.—Semibreve, Minim, Crotchet, Quaver, etc.. In that case, Time-signatures are different. e.g.—

(a) in a division, the time of mātrā kāla for 2 Semibreves (1) is = $\frac{2}{1}$.
(b) in a division, the time of mātrā kāla for 2 Minims ($\frac{1}{2}$) is = $\frac{2}{2}$.
(c) in a division, the time of mātrā kāla for 2 Crotchets ($\frac{1}{4}$) is = $\frac{2}{4}$.
(d) in a division, the time of mātrā kāla for 2 Quavers ($\frac{1}{8}$) is = $\frac{2}{8}$

..... etc.. The Time-signatures will be $\frac{3}{1}$, $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$, etc. respectively, if the above mentioned mātrās are 3 per division.

2. Compound-time—This is also of three types as in previous case, e.g.—Duple, Triple and Quadruple. In the case of Compound time, the mātrās expressing duration of time of svaras are one and a half times more durable, compared to Simple-time, and which are expressed by dots next to the signs indicating duration of time (e.g. Semibreve, Minim, Crotchet, etc.). In this case, Compound-time signature is available by multiplying Simple-time signature by $1\frac{1}{2}$ times. e.g.—the Time-signature of 2 compound Semibreve in a division will be $2\times(1)\times1\frac{1}{2} = \frac{6}{2}$; in the case of Minim it will be $2\times(\frac{1}{2})\times1\frac{1}{2}=\frac{6}{4}$ and in the case of Crotchet it will be $2\times(\frac{1}{2})\times1\frac{1}{2} = \frac{6}{8}$ ....., etc..

Apart from these, many different signs are

used in Wesern notation system to express alaṅkāras (ornamentations) of svaras and varieties of mātrās, e.g.—to express intensity and weakness of svaras—

(i) Dynamic Marks such as —P, f etc. are used above the svaras.

(ii) To express difference in tempo, Tempo-marks such as Allegro, Moderatto, etc. are used, above the notation, on the left hand side.

(iii) Slur or Legatto signs ◡ ⌒ are used to express Ā̊ś.

(iv) To express Kaṇ, a very small sign (Appogiatura) for a short lasting svara is used in the corner, either above or below a svara :—

(v) To express Kampana (trill, relish) sign of ~~~~~ etc. is used above svara.

(vi) To show vibhāga of tāla (rhythm, measure), bar lines (daṇḍa) are used in Western system which go through the Mañca or Sopāna (Staff/stave) of five parallel lines.

(2) ***Daṇḍa mātrika svaralipi paddhati*** (दण्डमात्रिक स्वरलिपि पद्धति)—

Śuddha (natural) svaras—S Ri G M P D Ni (स ऋ ग म प ध नि)

Vikṛta Svaras (flat & sharp)—R̂i Ĝ M̂D̂N̂i (△ =flat, ∧=sharp)

Mandra sthāna (lower heptad)—A dot under the svara Ġ.

Tāra sthāna (upper heptad)—A dot above the svara Ġ.

Mātrā (duration)—of a svara, e.g.—'S' svara—

1 mātrā =Śā; ½ mātrā = S̊;

¼ mātrā = S̊; ⅛ mātrā = S̊;

1/16 mātrā = S̊; ⅔ mātrā =S;

⅓ mātrā =S̊.

[Same signs are to be used for other svaras also]

½ + ½=1 mātrā. Its application, e.g.— S Ri

Ā̊s (S-G) — Ś Ġ./ Ś Ġ

Mīḍ (S-M)—S̲ M

Gitkiri (ṆSRiS)— Ni S Ri S

Kaṇ (ᴹG)—ᴹ Ġ.

Gamaka on (S svara)—ᵐS.

+ 1 0 1

Tāla division— | | | |

Sama (main beat)=+; Tāli (consecutive beats)=1; phā̊k (without stress)=O.

End of gīta ∴

(3) ***Ākāra-mātrika Svaralipi paddhati*** (आकारमात्रिक स्वरलिपि पद्धति)—

Śuddha (natural) svara—S R G M P D N

Vikṛta (flat and sharp) svara—ऋ ज्ञ म्ह द ण [in English=r g m d n]

(\) Mandra (Lower heptad) svara—Halant sign (/) under the svara, e.g. Ṛ, Ṛ, Ġ, etc.

Tāra (upper heptad) svara—Ref sign (/) above the svara, e.g.— Ś, Ŕ, Ǵ, etc.

Mātrā (duration) of 'S' svara :

1 mātrā = S-ा (सा) ; ½ mātrā S: (स:);

1½ mātrā = S-ा: (सा:); ¼ mātrā =S° (स०);

[Same signs will be applied for other svaras also]

Two svaras in 1 mātrā = SR -ा, GM-ा ..... etc. (सरा, गमा)

Three svaras in 1 mātrā = SRG-ा, GMP-ा ..... etc. (सरगा, गमपा)

Four svaras in 1 mātrā = SRGM-ा, RGMP-ा ..... etc. (सरगमा, रगमपा)

Reś (continuation) = –(Sign of hyphen).

Ā̊s = S-ा-R-ा-G-ा (सा-रा-गा)

Kaṇ = ᴳS⁻ᵀ (गसा)

Length of mātrā—

One svara in 2 mātrās = S-ा -ा(सा-ा)

One svara in 3 mātrās = S-ा -ा -ा(सा -ा -ा)

One svara in 4 mātrās = S-ा -ा -ा (सा -ा -ा -ा) ..... etc.

Avagraha—Sign of Zero (o), e.g.—

G-ī R-ī -M-G-ī
Ta ba o gā
Mīḍ—Horizontal first bracket—⌣or ⌢e.g. R-ī-P-ī
Divisions of Tāla 1 2 0 3
| | | |
Sama (main beat) sign = 1 above the tāla division.
Tāli (consecutive beats) = 2, 3, 4, 5, numbers.
Fāk (unsounded beat) = Zero (0) or i.
Virāma (rest)= S-ī -ī -ī.
Returning to the line of composition (Kali) of Sthāyī [See : Kali] =
At the beginning fo Sthāyī, II sign is given and also the same sign will be at the end of the Kali. II sign will be used in the case of other Kali also. In the very last tuk (stanza) of gīta (song), II II sign will be given. If the song is to be completed after returning to Sthāyī Kali or tuk, II II sign will be given.
The first two-three letters (varṇa) of Sthāyī are written within the sign inverted comma—" ", in the notation of the last line of Sthāyī and of last tuk, if Sthāyī part of the song starts one or two mātrās before sama.
I sign is placed at the beginning and end of every tāla-cycle of each tuk (stanza). I sign is also placed at the start of a line. I sign is carried on as usual till the return to Sthāyī. During the recital of Sthāyī, after singing or playing upto the portion of Kali (of sthāyī), indication is given to switch over to other Kali with the sign-II, above the svara (two small thin lines).
Repeat sign of song or melody = { }
The sign for deletion of the portion of Kali within the repetition portion = ( )
Sign for alternate tune = [ ]

(4) ***Pt. Bhatkhande Svaralipi paddhati***
(प: भातखण्डे स्वर लिपि पद्धति)—

Śuddha (natural) svaras—Sā Ri G M P D Ni
Vikṛta (flat and sharp)— Ri G M D Ni. (Flat = G, Sharp = M)
Mandra (lower heptad) svara—A dot under the svara (.), e.g.—Ḍ Ni. etc.
Tāra (higher heptad) svara—a dot on top of the svara (˙), e.g.—Ġ Ṁ Ṗ ... etc.
Mātrā (duration)—No sign is used for it. Individual separate position of a svara means—
1 svara = 1 mātrā, e.g. Sā Ri G ..... etc.
Two svara in one mātrā = SāRi, GRi, SāSā .... etc.
Three svaras in one mātrā = SāRiG, GMP..... etc.
Four svaras in one mātrā = SāRiGM, MRiGRi .... etc.

One svara in two mātrās = Sā -.
One svara in three mātrās = Sā - - .
One svara in four mātrās = Sā - - -.
| | | |
Division of tālas = × 2 0 3 (sign by drawing lines)
Sama (main beat) sign = X; Fāk (beat without stress) Sign = Zero (0).
Sign of tāli (consecutive beats) = numbers 2, 3,4, etc.
[In this system the signs of Sama, Fāk and Tāli are placed under notaion]
Mīḍ Sign = The sign ⌢ above the svara, e.g.—Sā M.
Giṭkiri (Ri Sā Ṇi Sā) =(Sā). or (Ṇi Sā Ri Sā) = (Sā)
Kaṇ = ᶜM. [See : Mīḍ, Giṭkiri]
Slight pause in svara= the sign of comma (,), ie,—G M,. [Comma is used for utterance of each svara separately and clearly, it is used for making a svara-pattern distinguished. It comes in use for indicating vādī-saṁvādī etc. and is used for explaining Kalā, i.e. division of collection of svaras. Bhatkhande has used comma for showing division of mātrās. But, generally, comma is used for indicating indefinite short pause of time.]
The letters of the lyrical composition are written below svaras. The places where there are no letters, the rule is to provide 'avagraha' sign 'S'. If the song does not

start from 'Sama', the portion before sama of the fraction of division of tāla has to be written on the extreme right-side of notation and this portion is not sung during repetition. Instead, this portion is rewritten at the end of the Kali. It there is any portion before 'sama' on the left side of notation, that portion has to be sung during repetition.

(5) ***Visnudigambar Svaralipi paddhati*** (विष्णु दिगम्बर स्वरलिपि पद्धति)—

Śuddha (natural) svaras—Sa Re G M P D Ni

Vikṛta—(flat and sharp) Svaras —Re G M D N.

Mandra (lower heptad) svara—A dot above the svara (•)— e.g.-Ṅi.

Tāra (higher heptad) svara—A line over the svara (ı), e.g.—Ṡ.

Division of tāla—a line next to the svara

| | | |

(1)— 1 5 + 10

Sama (main beat) sign = 1, Tāli (consecutive beats) the number of mātrās of tāla.

Fāk (unsounded beat) = +. [The signs of Sama, Fāk and Tāli are given under notation.]

Mātrā of 'Sa' svara—

1 mātrā Sa = Sa; ½ mātrā Sa=Sa,

¼ mātrā Sa = Sa; ⅛ mātrā Sa =Sā

Length of svara—Sa S S [use of Avagraha sign]

Pause of svara—Sa:; [use of Comma]

Kaṇ—MP.

(6) ***Tamilian comma-mātrika Svaralipi*** (तामिली कमामात्रिक स्वरलिपि)—

Sapata (seven) svaras— S Ri G M P D Ni.

Śuddhatva (naturalness) and Vikṛtatva (flat or sharp)—are decided according to the sign of Mela.

For extra svara—*Sign is placed above the svara.

Mandra (lower heptad) svara—A dot under the svara (•), e.g.—NI --- etc.

Tāra (higher heptad) svara—A dot above the svara (•), e.g.—Ṡ.'

Mātrā (duration) of S svara :

1 mātrā=S; 2 mātrās=SI; 3 mātrās=SI, (comma sign);

4 mātrā = SI; (semicolon sign); [It will be the same in case of other svaras]

2 svaras in one mātrā = SRi

4 svaras in one mātrā = SRiGM

Gamaka = S (The sign is mentioned, under S the svara.)

Avrohī gamaka = Ṡ/D, (The sign is used between two svaras).

Tāla = Starting sign (ıı) , two vertical lines.

Sign of division = (ı), one vertical line.

Sign of completion = (ıı), two vertical lines.

There are no 'sama' etc, in this system; there are finger movements such as ghāta, visarjitam etc. and the divisions of tāla are arranged in the form of laghu, guru, etc. Therefore, it has to be arranged according to 'akṣara kāla' after knowing about tāla.

Sign of ghāta=×; Small finger=1; Ring finger=2; Middle finger=3; Visarjitam [See : Visarjitam] =V.

The letters of lyrical composition are placed under svaras. Where there is no letter, a dot is placed at that place (.).

Svara Saptaka (स्वरसप्तक)— Arragnement of seven svaras together. [See : Saptaka]

Svara-Sajñā, (Svara nāma) (स्वरसज्ञा, स्वरनाम)—Names of svaras, e.g.— Saḍja, Ṛṣabha, Gāndhāra, Madhyama, Pañcama, Dhaivata and Niṣāda. Short pronunciation of these are Sā, Rī (Re), Gā Mā, Pā, Dā and Nī. It has been prevalent in the 'Ustad Mahal' (Congregation of experts) over a long time to pronounce Rī as Re particularly in Hindusthānī Saṅgīta in North India. No one pronounces the vikṛta svaras (flat and sharp) differently. But if those are utterd as R G M D N devoid of ākara or ikāra it is more convenient to teach orally. [According to the Author]. While writing the svaras in notation it used to take the form of S Ri G M P D Ni, etc. [See : Svaralipi]. The vikṛta svara may be written as Ro Go Mī Do No [According

to the opinion of Krishanadhan Bandopadhyay].

Out of the countries of the west, it was first in Greece where 1st, 2nd, 3rd and 4th svaras were called Tah, Ta, Toh and Teh. On the other hand names such as, Nete, Paranete, Trite, etc. were also there. In abbreviation form, the names were (descending scale)" a g f e d e b'. Later on, the saptaka (heptad) of the Western countries has become— Ut or Do, Re, Me, Fa/Fale, Soh/Sol, La/ Lah and Si or Te. In short form it is c, d, e, f, g, a, b. [See : Vedic-saptaka].

Svara-Sādhāraṇa (स्वर साधारण)—[See : Sādhāraṇa]

Svara-Sāhitya (स्वर साहित्य)—According to Karṇāṭaka system it is sargam. The sargam performed in the song. [See : Sargam]

Svara-sthāna (स्वर स्थान)—The daṇḍa or finger-board of instruments like vīṇā etc. It is also called dāṇḍī , ghāt.

Svarādi (स्वरादि)—One who knows only 'Mārga-saṅgīta' (classical music).

Svarānupāta, Svarāntara 1 (स्वरानुपात, स्वरान्तर 1)—The interval or ratio between two Śuddha svaras (natural tones). It is the general name for interval of two Śrutis (microtones) or more. [See : Svara-lakṣaṇa]

1. Ardhāntara (Semitone) [interval of two Śrutis].
2. Apūrṇāntara (Minor whole tone) [interval of three Śrutis].
3. Pūrṇāntara (Major whole tone) [interval of four Śrutis].
4. Tṛtīyāntara (Major or minor third).
5. Caturthāntara (fourth), etc.
6. Pañcamāntara (fifth), etc.

Svarāntara 2—(स्वरान्तर 2)—A combination of four svaras. Song or tāna consisting of four svaras.

Svarāvarta (स्वरावर्त)—The portion in the song consisting of Sargam (notes of the heptad) which is used in Karṇāṭaka system.

Svarāvalī (स्वरावली)—Name of a particular rāga. A style of song used as 'Abhyāsa-gāna' (practice-song) (specially composed song for voice training).

Svarāṁśa (स्वरांश)—Half or one fourth of svara.

Svarita (स्वरित)—Utterance of Vedic svara or a prticular Sthāna (position) of the svara. A particular svara placed in the madhya (middle) or Samāhāra Sthāna (junction position). 'Sa' or 'Ma' or 'Pa' svara.

Svarer Caturvidhatva (स्वरेर चतुर्विधत्व)—The four different characteristics achieved, when the seven svaras are judged from interval of Śrutis (microtones).

Svarer jāti, Svarer lakṣaṇa (स्वरेर जाति, स्वरेर लक्षण)—1. Waves of svara (notes) or frequency—Every svara has its specific number of sound-waves or frequency. The numbers of waves of svaras with specified interval, are also fixed and the svaras are naturally related by special ratio. In the modern times it is regarded that if the frequency of 'S' is=240, then Ri is=270, G is=300, M is=320, P is=360, D is=405, Ni is =450 and Ś is=480. [Undoubtedly, there is a lot of controversy regarding this]. According to above mentioned calculations, Major whole tone = $\frac{9}{8}$, Minor whole tone = $\frac{10}{9}$ and semitone = $\frac{15}{16}$. [See : Svarer sruti-sthāna]

2. *Svarer bal bā vyāpti* (स्वरेर बल बा व्याप्ति)—(Volume of svara). Sounding the same svara loud or faint without changing the frequency as circumstances demand.
3. With production of svara having quality, colourfulness, attaching kaṇ (touch) svara and timber, many types of overtones are originated and as a result the same svara of the same frequency produced in different receptacles, achieves different and special colourfulness; due to this

reason, svara from Voice, Violin, Sitār, Śahnāi can be identified correctly. Mistake is not made to distinguish svara from one to the other.

Svarer prakāra (स्वरेर प्रकार)— (Types of svaras)— Svara is of two types, e.g.—

A. (1) Adhikārī, Acala—Svara, which does not have different forms, e.g.— 'S' and 'P' svaras.

(2) Vikārī—Svaras which have more than one form or have vikṛta (distorted) forms. e.g.—Ri, G, M, D, Ni svaras. Each one of these becomes distorted.

B. (1) Prakṛta, Prākṛta, Śuddha—The present saptaka (heptad) has been created by 7 svaras having forms of specific frequencies or state consisting of Śrutis (microtones). The names of these svaras are S, Ri, G, M, P, D, Ni.

(2) Vikṛta, Komala o Tīvra (-Kaḍī)—5 remaining svaras (except S and P) which are present in the saptaka (heptad) consisting of twelve svaras. The names of these are Komala (flat) Ri, Komala (flat) G, Tīvra or Kaḍī (sharp) M, Komala (flat) D, and Komala (flat) Ni svaras.

According to the opinion of the artistes of practical music, 7 śrutis (microtone) out of 22 in a saptaka, in Indian music, are for 7 śuddha (natural) svaras. The remaining 15 śrutis express the vikṛta (distorted) forms of svaras. [See : Śruti]. Their names in modern times are—

Ri–Sakārī, Atikomala, Komala, (śuddha).
G–Atikomala, Komala (śuddha), Tīvra.
M–Tīvra, Tīvratra, Tīvratama (P)
D–Sakārī, Atikomala, Komala, (śuddha)
Ni–Atikomala, Komala (śuddha), Tīvra (S)

[See : Sakārī, Atikomala, Komala, Tīvratara, Tīvratama, Tīvra]

C. Though types of svaras are two in Hindusthānī-paddhati, three are used according to name. e.g.—

1. Śuddha—'S' and 'P' (Adhikārī).
2. Tīvra (Tīvar)—Ri, G, M, D, Ni, (Vikārī).
3. Komala—Ri, G, M, D, Ni, (Vikārī).

[Komal M=Actual śuddha (natural) — M]

Svarer Śruti-sthāna (स्वरेर श्रुतिस्थान)—In ancient India the Śrutis (microtones) used to be placed before the svara and their forms used to be in the successive order—

$4^S\ 3^{Ri}\ 2^G\ 4^M\ 4^P\ 3^D\ 2^{Ni}$ [In Ṣaḍjagrāma]

In modern days, Śrutis are placed after the svara and their forms are as follows :—

(a) $S_4\ Ri_3\ G_2\ M_4\ P_4\ D_3\ Ni_2$ or
(b) $S_4\ Ri_3\ G_2\ M_4\ P_3\ D_4\ Ni_2$

According to ancient point of view, form (a) is correct.

The values of ancient Śrutis are not known. Therefore, there is controversy regarding what would be the ratio when śrutis numbering 4, 3, 2 etc. are mentioned.

According to modern point of view— 4-śrutis = $\frac{9}{8}$ ratio; 3-śrutis = $\frac{10}{9}$ ratio; 2-śrutis = $\frac{16}{15}$ ratio.

Therefore, according to this calculation ancient saptaka (heptad) (of Ṣaḍjagrāma) will be, in the successive order of —

$^1S\ \frac{10}{9}Ri\ \frac{6}{9}G\ \frac{9}{8}M\ \frac{9}{8}P\ \frac{10}{9}D\ \frac{16}{15}Ni\ \frac{9}{8}Ś$

Above mentioned (a) and (b) modern saptakas (heptads) will be—

(a) $^1S\ \frac{9}{8}Ri\ \frac{10}{9}G\ \frac{16}{15}M\ \frac{9}{8}P\ \frac{9}{8}D\ \frac{10}{9}Ni\ \frac{16}{15}Ś$.

[i.e. Modern Bilāvala ṭhāṭa]

(b) $^1S\ \frac{9}{8}Ri\ \frac{10}{9}G\ \frac{16}{15}M\ \frac{9}{8}P\ \frac{10}{9}D\ \frac{9}{8}Ni\ \frac{16}{15}Ś$

If taken S = 240 frequency [number of waves per second], the frequency of the portions of above mentioned modern sptaka (heptad) (a) and (b) will be as follows—

(a) portion—Ri = 270; [$240\times\frac{9}{8}$]
G = 300; [$270 \times \frac{10}{9}$]
M = 320; [$300 \times \frac{16}{15}$]
P = 360; [$320 \times \frac{9}{8}$]
D = 405; [$360 \times \frac{9}{8}$]
Ni = 450; [$405 \times \frac{10}{9}$]
Ś = 480; [$450 \times \frac{16}{15}$]

(b)Portion — S = 240 frequency.
Ri = 270; [$240\times \frac{9}{8}$]
G = 300; [$270 \times \frac{10}{9}$]

M =320; [300 × $\frac{16}{15}$]
P = 360; [320 × $\frac{9}{8}$]
D = 400; [360 × $\frac{10}{9}$]
N = 450; [400 × $\frac{9}{8}$]
Ś = 480; [450 × $\frac{16}{15}$]

Svarer Śrutyantara (स्वरेर श्रुत्यन्तर)—(Interval of śrutis in svara)—According to one modern opinion the śrutyantaras [See : Śrutyantara] of Śrutis are as follow :—

Śruti	Ratio	Śruti	Ratio
1.	$\frac{81}{80}$	2.	$\frac{25}{24}$
3.	$\frac{256}{243}$	4.	$\frac{81}{80}$ [S]
5.	$\frac{25}{24}$	6.	$\frac{256}{243}$
7.	$\frac{81}{80}$ [Ri]	8.	$\frac{256}{243}$
9.	$\frac{81}{80}$ [G]	10.	$\frac{81}{80}$
11.	$\frac{25}{24}$	12	$\frac{256}{243}$
13.	$\frac{81}{80}$ [M]	14.	$\frac{81}{80}$
15.	$\frac{25}{24}$	16.	$\frac{256}{243}$
17.	$\frac{81}{80}$ [P]	18.	$\frac{25}{24}$
19.	$\frac{256}{243}$	20.	$\frac{81}{80}$ [D]
21.	$\frac{256}{243}$	22.	$\frac{81}{80}$ [Ni]

Svaramālikā (स्वरमालिका)—A particular type of Gīta-style based on Śāstra.

Svarākṣara (स्वराक्षर)—Letters, which express musical notes. This can be of two types, e.g.—Sādhāraṇa (general) and Śruti-yukta (consisted of Śruti). e.g.—

Sādhāraṇa svarākṣara—S $\underline{\text{Ri}}$ Ri $\underline{\text{G}}$ G M $\acute{\text{M}}$ P $\underline{\text{D}}$ D $\underline{\text{Ni}}$ Ni.

Śruti-yukta svarākṣara—S $\underline{\text{Ri}}$ $\underline{\text{Ri}}$oo $\underline{\text{Ri}}$ooo Ri $\underline{\text{G}}$o $\underline{\text{G}}$oo $\underline{\text{G}}$ G M $\acute{\text{M}}$o $\acute{\text{M}}$oo $\acute{\text{M}}$ooo P $\underline{\text{D}}$o $\underline{\text{D}}$oo $\underline{\text{D}}$ooo D $\underline{\text{Ni}}$o $\underline{\text{Ni}}$oo $\underline{\text{Ni}}$ Ni Ś.

or

S $\underline{\text{Ri}}^1$ $\underline{\text{Ri}}^2$ $\underline{\text{Ri}}^3$ Ri $\underline{\text{G}}^1$ $\underline{\text{G}}^2$ $\underline{\text{G}}^3$ G M $\acute{\text{M}}^1$ $\acute{\text{M}}^2$ $\acute{\text{M}}^3$ P $\underline{\text{D}}^1$ $\underline{\text{D}}^2$ $\underline{\text{D}}^3$ D $\underline{\text{Ni}}^1$ $\underline{\text{Ni}}^2$ $\underline{\text{Ni}}^3$ Ni Ś.

According to ancient opinion—S $\underline{\text{Ri}}^1$ $\underline{\text{Ri}}^2$ Ri $\underline{\text{G}}^1$ $\underline{\text{G}}^{\text{S}}$ $\underline{\text{G}}^{\text{S}}$ G^{A} M^{K} M $\acute{\text{M}}^1$ $\acute{\text{M}}^2$ $\acute{\text{M}}^3$ (or P^{K}) P $\underline{\text{D}}^1$ $\underline{\text{D}}^2$ D $\underline{\text{Ni}}^1$ $\underline{\text{Ni}}^{\text{S}}$ $\underline{\text{Ni}}^{\text{K}}$ $\underline{\text{Ni}}^{\text{Kā}}$ Ni^{A} Ś.

Svarāvarta (स्वरावर्त)—A particular type of prabandha. [See : Prabandha]

Svarāvalī (स्वरावली)—The svara aggregate of any rāga or gīta. A particular type of 'Abhyāsa gīta' (songs specially composed for practising music) in Karṇāṭaka system. [The meaning of the word āvalī is alaṅkāra (ornamentation)]

Svarārtha (स्वरार्थ)—A particular type of ancient prabandha of 'Ālikrama' class. [See : Prabandha, Gītarīti]

Svara-sāhitya (स्वर-साहित्य)—Bengali term for composition (Piece of writing). Lyrical composition, which is meaningful or meaningless.

Sva-sthāna (स्व-स्थान)—The Ādhāra Śruti or the Śruti on which a svara is placed. Specific svara movement of ancient ālapti. [See : Ādhāra Śruti, Ālapti]

Svāhākāra (स्वाहाकार)—A particular Ṣāḍava Śuddha tāna (hexatonic svara pattern). [See : Tāna]

Sviṣṭakṛt (स्विष्टकृत्)—A particular Ṣāḍava Śuddha tāna (hexatonic svara pattern). [See : Tāna]

HA (ह)

Hakīyatī (हकीयती)—Originated from the Arabic word Hakīyat, which means 'mālikānā' (Royalty/ownership). A particular type of rural-song sung by the Muslim faqīrs.

Hanum, -Hanūmat Toḍi (हनुम, - हनूमत् तोड़ी)—Name of a particular Karṇāṭaka rāga. Number 8 Janaka-mela of Karṇāṭaka system.

Hanumanta (हनुमन्त)—Name of a particular tāla.

Haptā (हप्ता)—Name of a particular tāla.

Harkat (हरकत्)—It is an Arabic terminology, which means motion, action. Another name—'Tarkib'. [See : Tarkib]

Haraśṛṅgāra (हरशृङ्गार)—Name of particular rāga.

Hari (हरि)—Name of particular tāla.

Harikathā (हरिकथा)—Bhajan (devotional

songs) type of songs of Karṇāṭaka-paddhati.

Harikāmbhojī (हरिकाम्भोजी)—Name of a particular Karṇāṭaka rāga. Number 28 Janaka mela of Karṇāṭaka system.

Haridāsī-sāraṁ (हरिदासी सारं)—Name of a particular rāga.

Hari-naṭa (हरिनट)—Name of a particular rāga.

Harṣa (हर्ष)—Name of a particular rāga.

Harṣapurī (हर्षपुरी)—Name of a particular ancient rāga.

Halak tāna (हलक तान)—A type of distorted or Ayāyeb tāna which is used in Khayāl gāna. [Halaq/Halak is an Arabic word, which means vocal chord.] [See : Tāna]

Hasita (हसित)—[See : Alaṅkāra]

Haṁsa (हंस)—Name of a particular rāga. Name of a particular tāla.

Haṁsa-yukta rāga-nāma (हंसयुक्त राग-नाम)—Names of rāgas with prefix Haṁsa—Haṁsa-kinikini, Haṁsa-dhvani, Haṁsakrī. (Haṁsagiri), Haṁsa-nārāyaṇī, Haṁsaśrī, etc..

Haṁsapada (हंसपद)—[See : Mātrā-vibhāga]

Haṁsalīla (हंसलील)—Name of a particular tāla.

Hāta-Vādya (हातवाद्य)—The open-handed playing of Śrīkhol, consisting of simple chanda (rhythm), which is played during the last stage of Kāṭān of Kīrtana-gāna of Bengal. [See : Kīrtana, Kāṭān]

Hātaṭī, Hātuṭī (हातटी, हातुटी)—The instrumental music played with Śrīkhol and Karatāla in sweet chanda (rhythm) at the beginning of kīrtana gāna.

Hātī-khedār gāna (हाती-खेदारगान)—A particular type of folk music. [See : Loka Saṅgīta]

Hāmbīr, Hāmbīr-kalyāṇa, Hāmbīr-naṭa (हाम्बीर, हाम्बीर-कल्याण, हाम्बीर-नट)—Name of a particular rāga.

Hāmbīrī, Hamīrī (हाम्बीरी, हामीरी)—Name of a particular rāga.

Hārvatī (हारवती)— Name of a particular rāga.

Hāriṇāśvā (हारिणाश्वा)—Name of a particular ancient mūrcchanā. [See : Mūucchanā]

Harmonium (हार्मोनियम)—[See : Vādya]

Hāliyā (हालिया)—Name of a particular tāla. Another name Ṭhumarī-tāla.

Hālorā (हालोरा)—It is an Arabic terminology–'Halorā', which means wave. The curveture of the durm of Esrāj instrument.

Hālkā (हालका)—[See : Tāna]

Hāolā (हाँओला)—A particular type of folk song of Chittagong area. Similar to Saheliyā gīti.

Hāḍi (हाँड़ि)— Drum or belly of Esrāj type of instruments.

Hijāj (हिजाज)—Name of a particular rāga.

Hiṇḍol, Hindol (हिण्डोल, हिन्दोल)— Name of a particular rāga.

Hindol\Hiṇḍol-yukta rāga-nāma (हिन्दोल/हिण्डोल युक्त रागनाम)— Names of rāgas with prefix Hindol / Hiṇḍol—Hiṇḍol- kalyāṇi, Hiṇḍol-bahār, etc.

Hiṇḍolī (हिण्डोली)—Name of a particular rāga.

Hindusthānī-saṅgīta (हिन्दुस्थानी सङ्गीत)—[See : Saṅgīta (Hindusthānī)]

Him (हिम)—Name of a particular rāga.

Him-ciradāsī (हिम-चिरदासी)—Name of a particular rāga.

Hisāb (हिसाब)—Rules of Śāstras regarding rāga and tāla.

Hissā (हिस्सा)—Part, portion.

Hiṁkāra (हिंकार)—A particular 'Bhakti' of Vedic 'Sāmagāna'. Ingredient, filling Kalā (time) of Tāla. [See : Pañca-bhakti, Kalā]

Huṅkāra Huṁkāra, (हुङ्कार, हुंकार)—[See : Alaṅkāra]

Huḍukkā (हुडुक्का)—A particular type of musical instrument. [See : Vādya]

Hulkā (हुलका)—A particular Ḍamaru type of instrument. Huḍukkā.

Hurumayī (हुरुमयी)—A particular ancient 'Deśi' (regional) dance.

Huseinī (हुसेनी)— Name of a particular rāga.

Huseinī-yukta rāga-nāma (हुसेनी युक्त रागनाम)— Names of rāgas with prefix Huseinī— Huseinī-kānarā, Huseinī-ṭoḍī etc.

Hṛṣyakā (हृष्यका)—Name of a particular ancient mūrcchanā. [See : Murcchanā.]

Hem (हेम)—Name of a particular rāga.

Hem-yukta rāga-nāma (हेमयुक्त रागनाम)— Names of rāgas with prefix Hem— Hem-kalyāṇa, Hem-khem, Hem-naṭa Hem-belāvala, etc..

Hemā (हेमा)—Name of a particular ancient mūrcchanā. [See : Mūrcchanā]

Hemāl (हेमाल)—Name of a particular rāga.

Horī (होरी)—It is the gītarīti (song style) of Dhamār. [See : Gīta-rīti]

Holī 1 (होली 1)—A particular type of rural song. Name of a particular rāga.

Holī 2 (होली 2)—It is a ṭhumarī type of song depicting spring festival. [See : Ṭhumarī]

Hrādamāna (ह्रादमान)—[See : Alaṅkāra]

Hlādamāna (ह्लादमान)—[See : Alaṅkāra]

Appendix

Gharānā (घराना)—The actual meaning of gharānā is family, high lineage. The significance in the sphere of music from this meaning is, a family of musicians, a lineage of distinguished musicians, musician lineage marked specially by name or place. Looking beyond this lineage, disciples, disciples' disciples have also become included in the gharānā, in the later period. With regard to places, different families, different individuals have become connected with gharānā and have propagated their own specialities.

Gharānā cannot be created by any ordinary person. Sincerity, worship, creativity, speciality and deep involvement are behind the creation of gharānā. Gharānā means some novelty born out of the genius in the field of presentation, novelty in production, novelty in deduction and addition in different segments, novelty in creating parts, novelty in application of essential elements, novelty in style. The partners of the gharānā present their own music by depending on this novelty. In general, a similarity of the gharānā is observed to exist in that music. But if the musician is creative a difference in style is always felt, and it demonstrates that the art is creative; the art produced by immitation is not worth more than a farthing. That 'Bhaṅgi' or style is currently known as *'Gāyakī'*. It is a matter of regret that the word 'gāyakī' is not widely used, the word is used only to convey the style of the singer. No word has been formulated to convey the style of instrument players or dancers. It is very necessary to coin these two words, but it is irrelevant to discuss style in the topic of gharānā in ordinary discussion.

Origination of gharānā takes place in two ways—(1) In the name of a person or lineage, (2) in the name of the place, e.g.—(1) Senī, Kavvāl, etc.; (2) Gwalior, Agra etc..

The gharānās may be divided into three classes :— (1) *Gāyaka-gharānās* (Singers), (2) *Vādaka gharānās* (players), (3) *Nartaka gharānās* (dancers).

There are subdivision of these classes :—

(1) (a) Dhrupada, (b) Khayāl, (c) Ṭappā, (d) Ṭhumarī gharānās.

(2) (a) Bīṇ and Rabāb, (b) Sitār, (c) Sarod, (d) Sāraṅgī, (e) Pakhāvaj, (f) Tablā gharānās.

(3) There are no subdivision of this (class) in Hindusthānī paddhati (system).

The following gharānās of the (above mentioned) classes are available if considered individually—

1. (a) **Dhrupad gharānās**—(i) Senī, (ii) Gwalior, (iii) Tilmaṇḍī, (iv) Atrauli, (v) Jaipur, (vi) Agra, (vii) Udaipur, (viii) Betia, (ix) Banaras, (x) Bisnupur gharānās.

(b) **Khayāl gharānās**—(i) Kavvāl, 1st Delhi, (ii) Tilmaṇḍī, (iii) Lucknow, (iv) Gwalior, (v) Sikinderabad, (vi) Agra, (vii) Atrauli, (viii) Kirana, (ix) Jaipur, (x) Punjab, (xi) 2nd Delhi, (xii) Rangile, (xiii) Banaras, (xiv) Rampur, (xv) Sahaswan gharānās.

(c) **Tappā gharānās**—(i) Lucknow, (ii) Banaras gharānās.

(d) **Ṭhumarī gharānās**—(i) Lucknow, (ii) Banaras (iii) Punjab gharānās.

2. (a) **Bīṇ gharānā**—(i) Senī, (ii) Kirana, (iii) Ghadpure, (iv) Jaipur gharānās. It is to be mentioned that Rabāb was limited within Senī gharānā only.
(b) **Sitār**—(i) Senī, (ii) Gwalior-Jaipur, (iii) Imdādkhānī ghārānā.
(c) **Sarod**—(i) Rampur, (ii) Senī gharānā.
(d) **Sāraṅgī**—(i) Kirānā, (ii) Delhi, (iii) Punjab gharānā.
Esraj—(i) Gaya, (ii) Bisnupur gharānā.
(e) **Pakhāvaj**—(i) Kudau Singh, (ii) Jot Singh, (iii) Keval Kishan, (iv) Jorabar Singh, (v) Punjab, (vi) Nana Panse gharānā.
(f) **Tablā**—(i) Delhi, (ii) Lucknow, (iii) Farukkabad, (iv) Ajrada, (v) Banaras, (vi) Punjab gharānā.
3. **Nartaka gharānā**—(a) Lucknow, (b) Jaipur, (c) Kathak gharānā. Some small gharānās have been omitted in this list, most of which have originated from one or the other of these big gharānās.
Following are the details of lineage of gharānās. [With this, mention of disciples who preserved the gharānās is also done, where ever necessary.]
[Sign of offspring → and sign of disciple — suffix 'wale' means' belonging to'.

Dhrupada Gharānā (ध्रुपद घराना)—

(A) **Senī gharānā** (सेनी घराना)—

Tansen → Tantarang, Surat Sen, Saras Sen, Bilas Khan and Sarasvati.
(i) *Tantarang*→Surajsen & Sufal Sen→?... Fajil Sen→Murad Sen→Nur Sen, Sukh Sen and Bahadur Sen.
Nursen→Ghulam Sen and Hassu Sen.
Ghulam Sen→Uttam Sen→Alam Sen.
Sukh Sen→Rahim Sen. [See : Tata-vādaka gharānā]
Bahadur Sen→Haidar Bakhs (Budh Pravin)
(ii) *Surat Sen*→Suhil Sen→Sudhin Sen.
(iii) *Saras Sen*→There has been no mention about his family any where. According to some opinion his name was Sarat Sen or Nichod Sen→Hamir Sen→Sobhal Sen.
(iv) *Bilas Khan*→Uday Sen, Dayal Sen and daughter.
Uday Sen→Karim Sen→Sidhar or Sudhar Khan→Hasan Khan→Gulab Khan→ Chajju Khan→Gian Khan, Jivan Khan.
Chajju Khan→Zafar Khan, Pyar Khan, Basat Khan and daughter.
Jafar Khān→Kazim Ali, Sadiq Ali, Ahammad Ali and Nisar Ali.
Pyar Khan—(issue-less), disciple—Bahadur Husein
Basat Khan→Ali Muhammad, Muhammad Ali and Riyasat Ali. They were all issue-less. Muhammad Ali brought up a girl and got her married to Ali Bakhsh. Child from this marriage was *Shaukat Ali.* [According to one opinion. Ali Bakhsh was Muhammad Ali's adopted son. As per this opinion Ali Muhammad or Badku Miya had a daughter, although he had no son]
Bahadur Husein or Bahadur Sen, son of Chajju Khan's daughter was the disciple of Pyar Khan.
Gian Khan or Jñān Khan was issue-less and adopted Basat Khan.
Jivan Khan→Bahadur Khan, Haidar Khan, [and Bakar Khan according to one opinion]
No facts related to children of Bahadur Khan and Haider Khan are available.
Kazam or Kazim Ali→Kasim Ali and daughter.
Vazir Khan Bīṇkār was the son of Kazim Ali's daughter.
Sarasvati (daughter of Tansen)→Sher Khan and Hasan Khan Bīṇkār [through the marriage to Nabat Khan] [See : Tata-vādak gharānā]

(B) Gwalior Gharānā (ग्वालियर घराना)

First : It started during the time of Raja Kalyan Malla, but no trace of formation of lineage is noticed in this gharānā. The specialities of this gharānā was kept up for some time through various disciples; after that, all its traces are gone. The masters in this gharānā were : *Bakhsu*→ Husein Dhadi.

Bhannu→Guna Sen.
Ramdas Mundia→ Surdas.
Carju→Parbīn Khan
Second : It is stretched from Tantarang to Alam Sen. [See : Senī-gharānā]
Third : It starts from Dhrupada singer Chintamani Misra of *Gadadhar Mishra's* lineage.
Chintamani Misra—Narayan Shastri and Deoji (Ramakrishna) Buwa.
Narayan Shastri–Baman Buwa Phaltankar→ Lala Buwa or Shivram Shastri and Vishnu Buwa.
Vishnu Buwa→Sakharam Phaltankar.
Fourth : It is a *Khayāl gharānā.* The controversy regarding lineage of this gharānā is very severe. Generally, the gharānā is as follows—
Abdulla→Pirbakhsh→Natthan Pirbakhsh, Kaderbakhsh→Natthu Khan.
Natthan Pirbakhsh→Hassu Khan, Haddu Khan.
Hassu Khan→Gule Imam→Mehedi Husein.
Haddu Khan→Muhammad Khan; Rahamat Khan and two daughters.
Natthu Khan→Nissar Husein Khan (adopted son). [Some opine that Pirbakhsh and Natthan Pirbakhsh were the name of the same person. According to one opinion Pirbakhsh had no issues, all the children belonged to Natthan Khan; in another opinion *Pirbakhsh*→Kadar Bakhsh and Natthan Pirbakhsh].
In yet another opinion, *Natthan Khan*→ Natthan Kadar Bakhsh and Natthan Pirbakhsh.
Kadar Bakhsh→Hassu and Haddu Khan.
Pirbakhsh→Natthu Khan.

(C) Atrauli Gharānā :

[No succession is found in this gharānā. The singers say that *Nath Visvambhar* was their originator, who was a distantly related brother of Haridas Swami.]
(1) *Shahab Khan*→Mantol Khan→Karim Bakhsh [Ḍagur bānī]
(2) *Imam Bakhsh*—Khairati Khan (Nephew) → Karim Bakhsh [Khāṇḍar bānī]
(3) *Natthu Khan*—Daulat Khan and Ali Ahmad Khan [Khāṇḍār bānī]
(4) *Mantol Khan*—Kutub Bakhsh (disciple)→ Ghulam Husein [Nauhār bānī].
(5) *Bhupat Khan*→Gulab Khan→Nasir Khan and Ahmad Khan→Muhammad Khan [Nauhār bānī].
(6) *Khwaja Ahammad Khan*→Bashir Khan, Alladiya Khan, Haidar Khan.
Alladiya Khan→ Nasiruaddin, Badaruddin and Shamsuddin Khan→ Ajijuddin.
[According to one opinion Kadar Khan had two sons, named Khwaja Ahammad Khan and Jahangir Khan.
Though members of this gharānā were performers of Ḍāgur bānī dhrupada, they created a Khayāl gharānā by getting attracted to Khayāl.]

(D) Agra gharānā—

First gharānā—
Sujan Singh→Alak Das, Malak Das, Khalak Das and Lavang Das.
Malak Das→Shyamrang and Sarasrang.
Shyamrang→Jangu Khan, Sassu Khan, Gulab Khan and Ghagghe Khuda Bakhsh.
Jangu Khan→Sher Khan→Natthan Khan→ Muhammad Khan, Abdulla Khan, Muhammad Siddiq Khan, Vilayat Husein Khan and Nanhe Khan.
Muhammad Khan→Bashir Ahammad Khan→Akil Ahammad Khan.
Vilayat Husein Khan→Sharaf Husein and Yunus Husein.
Ghagghe Khuda Bakhsh→Ghulam Abbas and Kallan Khan.
Ghulam Abbas→Daughter→Faiyaz Husein Khan.
Kallan Khan→Tasadduk Husein Khan.
[This gharānā used to practise Ḍhrupada of Nauhār bānī. It turned into a Khayāl Gharānā from the time of Khuda Bakhsh. Now this gharānā has been kept alive by disciples such as Asad Ali, Khadim Husein, Anwar Husein, Latafat Husein, Ata Husein and others.
Second gharānā→A few more singers are

available at Agra but nothing definite can be said about their gharānā. All of them used to sing Khayāl, some used to play instruments.

(1) Nanhe Khan→daughrter→Hamid Khan.

(2) Salem Khan→Pyare Khan→Latif Khan, Muhammad Khan and Raza Husein.

(E) Saharanpur Gharānā :

Imam Bakhsh→Bairam Khan and Haidar Khan.

Bairam Khan→Abban Khan and son→Akbar Khan and Saddu Khan or Sadat Ali Khan→Inayat Khan→Riazuddin Khan.

Haidar Khan—(in one opinion Ghulam Bhik)→Muhammadjan Khan→ Zakiruddin Khan and Allabande Khan.

Zakiruddin Khan→Ziauddin Khan→Zia Mahiuddin.

Allabande→Nasiruddin, Rahimuddin, Imamuddin and Huseinuddin or Tansen Pande.

Nasiruddin→Aminuddin, Mainuddin, Zahiruddin and Faizuddin.

Rahimuddin→Fahimuddin.

Imamuddin→Alimuddin and Salimuddin.

Huseinuddin→Satyadeo Pande.

[From the time of *Rahimuddin Khan*, this gharānā introduced itself as Dagur Gharānā and the singers adopted the title—Dagur. Some opine that this gharānā started from Haridas Dagur while some others say that Bairam Khan became the disciple of Kalidas Dagur, although the dynasty started from *Masnad Ali* during the time of Akbar.]

According to one opinion, *Bande Ali Khan's* Dhrupada gharānā was at Saharanpur. The origin of this gharānā started from Khalifa *Muhammad Zama*, the disciple of Nirmal Shah Seni.

Muhammad Zama—Allarakkhe Khan→ Ghulam Taki, Ghulam Zakir, Ghulam Azam, Ghulam Kasim, Ghulam Zamin.

Ghulam Zakir→Bande Ali Khan→Two daughters. [They were married to Zakiruddin and Allabande.]

Name of *Bande Hasan Khan* and son *Zimda Husein Khan* are available as the gharānedārs (belonging to the gharānā) of Khayāl of Saharanpur.

(F) Betia Gharānā :

This gharānā started from Senī Haidar Khan's disciple Anand Kishore.

Anand Kishore—brother Nawal Kishore, Baktavar, Sadashiv Rao. [In another opinion, Anand Kishore was the disciple of Shivdayal Misra.]

Baktavar—Shivnarayan, Guruprasad Misra. According to one opinion, *Ramghulam*—nephew Daulatji and Bakhtavarji (disciple of Raja Vishwanath Singh)—nephew Baldeoji.

Sadashiv→Vishwanath Rao. [Kantaprasad and Jwalaprasad were also artistes of this gharānā but the name of their guru is not known. Perhpas they were disciples of Nawalkishore.]

Shivnarayan→Radhikaprasad Goswami, Vinod Goswami, Shyamsundar Misra and Vishwanath Rao.

Guruprasad→Radhikaprasad Goswami, Gopeshwar Bandopadhyay, Jadumoni, Shashibhushan De.

Radhikaprasad Goswami→Govindaprasad Goswami and brother Nakudchandra Goswami, nephew (brother's son) Jnanendraprasad Goswami, Mahindranath Mukhopadhyay, Girijashankar Chakravarti, Kaderbakhsh, Jogindranath Ray, Kishorimohan Bhaskar, Dhirendranath Bhattacharya, Bhutnath Bandopadhyay, Jogindranath Bandopadhyay, and others.

Mahindranath Mukhopadhyay—Lalit Mukhopadhyay.

(G) Banaras Gharānā :

(1) *Dilaram Misra*—Jagaman Misra→ Thakurdayal→Manohar, Haraprasad and Vishweshwar.

Manohar→Ramkumar→Govindadas, Lachmiprasad and Keshavdas.

Haraprasad or *Parsado*→Shivsahai and

Ramsevak→Pashupatisevak and Shivsevak→Ramikisan, Bhawaniprasad and Vishnusevak.

[*Practice of Khayāl started in the First Gharānā of Banaras from Parsado's time.* He was the disciple of Shadi Khan. According to another opinion, Khayāl was introduced in this gharānā from the time of Thakurdayal; *Parsado* took tālim (lessons) in ṭappā from Khalifa Shadi Khan. Others opine, his tālim in ṭappā was from Shadi Khan's father Gammu or *Gamu Khan*].

(2) Gopalprasad, Lachmiprasad and Saradasahai—three brothers. According to one opinion, their forefather was Chintamani Misra of Delhi. But no other information is available about their forefather.

Gopalprasad—Gopalchandra Chakravarti—Satkadi Malakar, Ramtaran Sanyal, Ramprasanna Bandopadhyay.

Lachmiprasad—Ksetramohan Goswami—Shaurindramohan Thakur, Kaliprasanna Bandopadhyay, Krishnadhan Bandopadhyay.

Saradasahai—Jadumoni. [Lachmiprasad and Saradasahai became expert in Khayāl and instrumental music].

(3) *Shivdayal Misra* (disciple of Karim Sen)—great grandson Jaykaran Misra—Bade Ramdas and Bholanath Pathak.

(4) *Sadiq Ali?*→Bakar Ali=Asgar Ali and disciple—Munne Khan, Chunne Khan, Shibendranath Basu. [This gharānā specialises in Ṭappā]

(H) Bishnupur Gharānā :

Ramshankar Bhattacharya→Ramkeshav Bhattacharya. [This gharānā was kept alive through disciples, as the familywise training was limited only upto the son].

Ramshankar→Ksetramohan Goswami, Keshablal Chakravarti, Dinabandhu Goswami, Anantalal Bandopadhyay and Ramkalpa Mukhopadhyay.

Ksetramohan Goswami—Kaliprasanna Bhattacharya, Girishchandra Bhattacharya and Ksetramohan Bandopadhyay.

Kaliprasanna Bhattacharya→Amarnath Bhattacharya.

Keshablal Chakravarty→Ramtaran, Ramsundar and Ashutosh.

Dinabandhu Goswami→Ganganarayan Goswami.

Anantalal Bandopadhyay→Ramprasanna, Gopeshwar, Surendranath and Ramkrishna.

Anantalal Bandopadhyay—disciples Ramkumar Bandopadhyay, Kartikchandra Bandopadhyay, Ambikacharan Bandopadhyay, Bipinchandra Chakravarty, Haradhan Chakravarty, Udaychandra Goswami, Prasanna Kumar Dasgupta and Nitaichandra Modak. [Jadu Bhatta or Jadunath Bhattacharya and Radhikaprasad Goswami learnt under Ramshankar Bhattacharya and Anantalal Bandopadhyay respectively, in their early life, hence, some include them under Bishnupur gharānā].

Ramprasanna→Jogeshchandra.

Ramprasanna—disciples Satyakinkar Bandopadhyay, Anadi Chakravarti, Haridas Chakravarti and Bhaskar Shakhari.

Gopeshwar→Rameshchandra Bandopadhyay, Ganeshchandra Bandopadhyay

Gopershwar—disciples Satyakinkar Bandopadhyay. Bhupeshchandra Bandopadhyay, Atulkrishna Bandopadhyay.

Surendranath→Bindhyabasini Devi.

[Other family members who are present, have taken tālim in *Khayāl, Ṭappā* and *instrumental music* and are also following specialities of other gharānās. They are, Pareshchandra and Asheshchandra—sons of Ramprasanna; Gopeshwar's sons Nareshchandra, Maheshchandra; Satyakinkar's son Amiyaranjan].

(I) Mathura gharānā :

First gharānā : Baulibaba→Ambaramji, Chandan Chaube and Ratanji.

Chandan Chanbe→Balji and nephew (sister's son) Lachman Chaube.

Balji—Deojibuwa.

Second gharānā : Bansidharji—Govindasinghji's son Ganeshilalji Chaube and Chukkhalalji Chaube.

Third gharānā : Pan Khan→Bulaki Khan→ Mehtab Khan→Mirabakhsh Khan→ Guldin Khan and Najir Khan.

Guldin Khan→Kale Khan→Ghulam Rasul Khan.

(J) Hapur Gharānā :

First gharānā : Kayam Khan→Nizam Khan→ Wazir Khan, Yusuf Khan and Sadaruddin Khan.

Wazir Khan→Pandu Bua—Sadaruddin Khan—Amir Bakhsh.

Second gharānā : Alibakhsh Khan→ Muhammad Siddiq Khan→Nisar Ahammad and Nasir Ahammad; and disciples Inayat Khan, Baba Ramprasad, Ahammad Khan, Shabbu Khan and Abdul Aziz Khan. [Khayāl Gharānā]

(K) Fatehpur Gharānā :

Dulhe Khan—Ghasit Khan and Chote Khan.

Seni *Haidar Khan*—Ghasit Khan—Maulabakhsh Ghise Khan—Ganpat Rao Gopal Verve→Manohar Varve.

Chote Khan + Srijan Bai→Khadim Husein. [Chote Khan later created a *Pakhāvaj gharānā*].

(L) Khurja Gharānā :

Natthe Khan→Jodhe Khan→Imam Khan→ Ghulam Husein Khan—Ghulam Haidar Khan and Jahur Khan→Altaf Husein Khan→Muhammad Wahid Khan and Mumtaj Ahammad Khan; and disciple—Azmat Husein.

Ghulam Haidar Khan—Abdul Hakim Khan. In another opinion *Imam Khan's* two sons—Ghulam Husein and Johur Bakhsh Khan.

Ghulam Husein Khan's son→Gafur Bakhsh and Ghulam Haidar→Abdul Hakim.

Jahur Bakhsh's son→Altaf Husein→Wahid Husein and Mumtaj Husein. [Though this gharānā practised dhrupada initially, it gradually turned into a *Khayāl* gharānā].

(M) Punjab Gharānā :

[No particular family is found named as Dhrupada gharānā of Punjab, though lists of gharānās in the names of Tilmaṇḍī or Talwaṇḍī, Shyamchaurasi, etc. are produced].

(1) Tilmaṇḍī or Talwaṇḍī—

First gharānā : Karam Khan→Rahim Bakhsh→ Maula Bakhsh→Ajim Bakhsh→ Abdul Gani.

Second gharānā : Allanur Khan→Aman Khan→Basir Ahammad and Jamal Ahammad Khan→Rahman Ali→ Rahimdad Khan→Shafiullah Khan and Muhammad Kabir Khan→ Chote Khan→ Shafiullah Imam→Shitab Khan→Mitthu Khan→Fida Husein and disciple Mehedi Husein Khan.

[Though this gharānā practised *Dhrupada* and *Khayāl* initially, it took up *Khayāl* as the only subject to learn, from the time of Shafiullah Khān].

(2) **Shyamchaurasi Gharānā** :—It started from Chand Khan and Suraj Khan→ Karim Bakhsh and Inayat Khan.

Karim Bakhsh→Ahmmad Ali and Vilayat Ali→ Salamat and Nazakat Ali.

In another opinion the gharānā started from *Shah Jalal*→Vichitra Khan and Chitra Khan→Barkat Khan and Man Khan→Lal Khan and Channu Khan→Himme Khan and Kadar Bakhsh→ Masur Khan and Muhammad Khan→Maula Bakhsh and Shamsuddin Khan—Inayat Khan and Karim Bakhsh and others. [It is said that this gharānā used to practise *Dhrupada* and *Khayāl*.]

(3) Patiala Gharānā :

It started by imitating the characteristics of *Gokhibai* and therefore its progress followed the teachings of *Bairam Khan*. After that, this gharānā received tālim of *Tanras Khan*.

Kallu or *Kallu Khan* was the first person of this gharānā→Fateh Ali, Ali Bakhsh and daughter.

Fateh Ali→Ashiq Ali and disciple—Kale Khan and Ali Baksh Kasur Wale→ Barkat Ali, Mubarak Ali, Aman Ali and Bade Ghulam Ali→ Munabbar Ali.

Ali Bakhsh→Akhtar Husein. *Daughter*→ Miyajan Khan. [This is a Khayāl gharānā]

(N) Delhi Gharānā :

[*Dhrupada gharānā* in Delhi is in reality Seni gharānā and gharānā of the disciple families. Kavvāls also used to take tālim in Dhrupada. But no succession of this gharānā has been observed]

First Delhi (Kavvāl) Gharānā :

Kammu Khan→Nazir Khan→Rajjak Ali→ Abid Ali→Ali Raza→Vilayat Ali and Torab Ali→ Wahidulla Khan.

Second Delhi (Kavvāl) gharānā :

Hasir Khan→Shakkar and Makkhan Khan.

Shakkar Khan→Bade Muhammad Khan, Bade Ahammad Khan, Rahamat Khan and Himmat Khan.

Muhammad Khan→Munabbar Khan, Aman Ali, Mubarak Ali and Faiyaz Khan.

Ahammad Khan→Bakar Ali.

Himmat Khan→Waris Ali and Inayat Husein.

Munabbar Khan→Dilavar Ali Khan and Karam Ali Khan. [Kutub Ali Khan and Murad Ali Khan's names are also available among the names of Muhammad Khan's sons. In one opinion Bakar Ali was also the son of Muhammad Khan. Some say Dilavar Ali was the son of Mubarak Ali. There is controversy regarding the number of sons of Munabbar Khan. Some say that he had four sons, e.g.—Dilavar Khan, Karam Ali Khan, Nabban Khan and Nazir Khan. Some say, there were five sons, e.g.—Karam Ali Khan, Dilavar Khan, Mirabakhsh, Tannu Khan and Husein Khan→Karim Ali Khan and disciple—Phulji Bhatta.]

Third Delhi (Kavvāl) gharānā :

Acha Pal (Son of Kadar Bakhsh)→ Kutubbakhsh or Tanras Khan→Ghulam Gaus Khan and Umrao Khan→Sardar Khan and disciple Abdul Aziz Khan.

Fourth Delhi (Kavvāl) gharānā :

Kadar Bakhsh→Tanras Khan, Haidar Khan and Madar Khan.

Tanras Khan→Umrao Khan and Ghulam Gaus Khan—Abdul Rahim Khan and Abdul Karim Khan.

Haidar Khan→Shabbu Khan—Pyare Khan.

Fifth Delhi (Kavvāl) gharānā :

Shadi Khan→Murad Khan→Bahadur Khan→ Dilavar Khan.

Sixth Delhi (Kavvāl) gharānā :

Bade Change Khan—Chajju Khan—Haidar Bakhsh—Badal Khan—Chajju Khan [Sāraṅgī became the main stay in this gharānā from the time of *Haidar Bakhsh*. The real identity of this gharānā is not known]

Seventh Delhi (Kavvāl) gharānā :

Allabakhsh Khan and *Umar Khan*→?→Saungi Khan→Samman Khan, Mamman Khan, Sughda Khan and Kale Khan.

Samman Khan→Ramjan Khan and Sultan Khan.

Mamman Khan→Chand Khan, Jahan Khan and Usman Khan and disciple—grandson Hilal Ahammad, Nasir Ahammad, Jahur Ahmmad and Jafar Ahammad [Sāraṅgī used to be played in this gharānā; Khayāl is being practised from the time of *Chand Khan*.]

(O) Secendrabad Gharānā :

First gharānā :

Imambakhsh Atrauliwale's Ramzan Khan (Miya Rangile) and Subhan Khan—Muhammad Ali—Fida Husein and Safdar Husein—Faiyaz Khan Agrewale. [This gharānā is famous as *Rangile gharānā*.]

Second gharānā :

Kutub Bakhsh or *Kutubuddaula* and *Makhdum Bakhsh*→Haidar Bakhsh→ Ahammad

Khan, Umar Khan and Abdul Latif→ Nasiruddin Gore.

Third gharānā :

Ali Bakhsh→Tannu Khan and Maste Khan→ Muzaffar Khan→Munabbar Khan and Anbar Khan.

Fourth gharānā :

Kutub Ali→Ghulam Abbas and Fida Husein.

Fifth gharānā :

Rahamat Ulla→Azmat Ulla, Kifayat Ulla, Kudrat Ulla and Inayat Ulla.

Kifayat Ulla→Ahamujjama, Mahamujjama and Badarujjama→Shafiujjama.

Kudratulla→Muhammad Ali (No. 2).

(P) Kirānā Gharānā :

[The history of this gharānā is controversial. There is confusion regarding the relationship among the singers who lived there].

In one opinion—*Rahim Ali*→Wajid Ali and Shahab Khan.

Wajid Ali→Abdulla Khan, Sende Khan and Kale Khan→Abdul Karim, Abdul Gani, Abdul Haq and Abdul Majid.

Shahab Khan→Nanhe Khan.

In another opinion—*Rahim Ali*→ daughter+ Ghulam Zakir→Bande Ali Khan—Nanhe Khan—Abdul Rahman Khan and Haidar Khan, Azim Bakhsh and Maulabakhsh.

Abdul Rahman Khan—Abdul Karim Khan.

Haidar Khan—Abdul Wahid Khan.

Rahman Bakhsh→Majid Khan and Hamid Khan. [Generally *Khayāl* and *Sāraṅgī* were practised in this gharānā. *There was connection with Delhi regarding Khayāl.* The style of Khayāl changed due to the influence of *Bande Ali*. The old Kirānā gharānā has ended, but the new gharānā is still alive through disciples.]

(Q) Lucknow Gharānā :

First gharānā :

(disciple of Sadāraṅg) Ghulam Rasul and Miyajani (Kavvāl bacche)

Ghulam Rasul→Miya Shori→adopted son→ Ashraf Khan and disciple Suleiman.

Miya Shori—Gammu Khan→Shadi Khan—Parsado and Imam Bandi.

Second gharānā :

Rahamat Khan (Kavvāl)—Rajjab Ali and Fazle Ali.

Rajjab Ali—Suleiman (son of Murad Ali Kavvāl)—Bade Munne Khan.

Third Gharānā :

Sadiq Ali (Kavvāl)—Ganpat Rao, Maujuddin Khan.

Ganpat Rao—Sajjad Husein, Gafur Khan, Gauharjan, Malkajan, Haidarpiya.

[This *third gharānā is famous for ṭhumarī.* Maujuddin Khan also belongs to this gharānā, but the disciple he trained at Banaras, mixed up Banaras style with the style of this gharānā and in course of time turned it to *Banaras gharānā*. Ṭhumarī of old style were prevalent everywhere at that time.]

Fourth gharānā

Wajid Ali Shah and *Kadarpiyā* built up this gharānā. Though, many disciples had accepted the characteristics of this gharānā, no other name is directly available except that of *Pyara Sahib*. This is a *ṭhumarī* gharānā.

Fifth gharānā :

Bahadur Khan→Amin Khan→Jainul Abedin Khan (Bade Miya) and Chote Miya (+Choti Bibi)→ Babu Khan.

(R) Muradabad Gharānā :

Dilavar Husein→Nazir Khan and Chajju Khan, Vilayat Husein and Khadim Husein.

Nazir Khan→Mubarak Ali.

Chajju Khan→Fida Husein and Aman Ali.

Khadim Husein→Layak Ali (adopted son).

[*Chajju Khan* and others are called *Bhindibazar wale.*]

Sahaswan Gharānā :

First gharānā :

Senī Bahadur Husein Khan's disciple Inayat Husein, Ali Husein and Muhammad Husein Khan.

Inayat Husein→daughter + Mushtaq Husein and disciple—Nazir Khan, Chajju Khan, Mushtaq Husein Khan and Haidar Khan.

Haidar Khan→Fida Husein→Nissar Husein →Sarfaraj. [According to one opinion, Inayat Husein's father's name is *Mehboob Khan*. Inayat Husein also learnt under *Haddu Khan, Sadiq Ali Khan Kavvāl*.]

Second gharānā :

Mehboob Khan Daras and Puttan Khan's disciple (Kallan Khan's son)—*Ashiq Husein and Mushtaq Husein*→ Ishtiyaq Husein and Ishaq Husein [Mushtaq Husein received only little tālim from Mehboob Khan but on the other hand he had received extensive tālim from Puttan Khan, Inayat Husein Khan, Wazir Khan.]

Mushtaq Husein—Son-in-law Ashfaq Husein, Sabdar Husein, and Abbar Husein [The three brothers who were his disciples, were the sons of relative Babu Khan.]

Third gharānā :

Disciple of Haddu Khan—(Aulabakhsh's son) *Imdad Husein Khan*→Amjad Husein and Wajid Husein.

(T) Hyderabad Gharānā :

[Many musicians came to Hyderabad but they did not create any gharānā. Only a few disciples took tālim from them.

Even with the presence of Wazir Khan and Yusuf Khan, Tanras Khan, Ali Bakhsh, Banne Khan and others, no disciple community was formed in Hyderabad, on the contrary opportunities came for the formation of one or two gharānās through tālim from outside.]

First gharānā :

Jainul Abedin (Bade Miya) and *Muzaffar Khan's* (Chote Miya) disciple Mahadev Bua Gokhle→Ganapati Bua, Vishnu Bua, Shivram Bua, Krishna Bua.

Ganapati Bua→Sadashiv Bua and Antu Bua.

Bishnu Bua→Mahadev Shastri.

Krishna Bua→Vishwanath.

[Though trained in Hyderabad, the places of activity of the Gokhle family were Kolhapur, Miraj, etc.. Because of this uncertainty, (of places) this gharānā is called *Gokhle garānā*.]

Second gharānā :

Ghagghe Nazir Khan's disciple Chimanlal, Nathulal—Motiram, Jyotiram.

Motiram→Maniram , Pratap, Jasraj.

Jyotiram→Puran.

[This gharānā is known as *Mewati gharānā*.]

(U) Rājya Saṁśliṣṭa Gharānā : (Gharānās connected with states)

First, **Mysore** *state :*

Disciples of Gwalior gharānā, Delhi gharānā and Agra gharānā.

Second, **Baroda** *state :*

(i) *Ghasit Khan's* disciple *Maulabakhsh Ghise Khan*→Murtuja, Alauddin Khan and Khatijabibi→Inayat Khan and others. [There is no special name of this gharānā]

(ii) *Fateh Muhammad Khan's* son *Faiz Muhammad* and *Ghasit Khan*.

Faiz Muhammad→daughter + Faiyaz Khan. [Grand father of Faiz Muhammad was disciple of *Natthan Pirbakhsh*.]

(iii) *Faiyaz Khan* of Agra gharānā—Ata Husein—Tasadduk Husein.

(iv) *Fida Husein* of Sahaswan gharānā—Nissar Husein.

Third, **Kolhapur** *State :*

(i) *Haidar Khan* of Atrauli Gharānā and *Alladiya Khan*→Bhurji Khan.

(ii) *Munglu Khan* of Dewas→Rajjab Ali Khan.

[*Rajjab Ali Kavvāl* was also the disciple of Kirānā Gharānā].

(iii) *Haidar Khan* of Kirānā.

Fourth, Indore *state :*

(i) *Nasiruddin Khan* of Saharanpur gharānā.

(ii) *Keshav Rao Apte* of Gwalior gharānā. Munabbar Khan, Hafiz Khan.

[*Chintamani Misra*—Narayan Shastri—Keshav Rao Apte. In another opinion,

Keshav Rao was a disciple of one of the branches formed by disciples of Baiju Bawara].

(iii) *Chajju Khan*, Muradabadwale's disciple Shahmir Khan→Amir Khan.

Fifth, **Hyderabad** *State :*

(i) *Murad Ali Khan and Ghulam Sarvar Khan* of Amroha—Tufail Husein and Taslim Husein.

(ii) *Muhammad Ali Khan* Secendrabadwale, son of Kudratulla.

(iii) Gwaliorwale *Banne Khan* [Banne Khan was Haddu Khan's disciple]

(iv) Wazir Khan, Yusuf Khan, Hapurwale.

Alibakhsh Khan→Muhammad Siddiq Khan→Nisar Ahammad and Nasir Ahammad Khan.

(v) *Tanras Khan* of Delhi gharānā→Umrao Khan. Haidar Khan's son Shabbu Khan.

(vi) Shahdarewāle *Mahmud Khan's* son Mashit Khan.

(vii) Gudyanīwāle *Kalban Khan's* son Habir Khan.

Sixth, **Udaipur** *state :*

Zakiruddin Khan of Saharanpur→Ziauddin Khan→Mahiuddin.

Seventh **Jaipur** *state :*

(i) *Sadaruddin Khan* (Hapurwale)—Amir Bakhsh—Karmat Khan—Vilayat Husein Khan.

(ii) *Mubarak Ali Khan Kavvāl*—Husein Khan→Karim Ali.

(iii) Sadaraṅg's disciple, *Manraṅg's family member Muhammad Ali Khan Kothiwal*→ Ashiq Ali Khan, Ahammad Khan.

Eighth, **Rampur** *State :*

(i) Belonging to Seni family, nephew and adopted son of Pyar Khan, *Bahadur Khan* or *Bahadur Sen*—Nawab Haidar Ali Khan, Buniyad Husein Khan, Inayat Husein Khan.

Haider Ali Khan→Sadat Ali Khan or Chamman (Sahib) Khan and disciple Wazir Khan.

Buniyad Husein→Mehedi Husein and Khadim Husein.

Inayat Husein—Mushtaq Husein→Ishtiyaq Husein, Ishak Husein.

(ii) Seni family's Chajju Khan's son Basat Khan's offspring *Muhammad Ali*—Sadat Ali or Chamman Khan (Sahib)—Mehedi Husein.

(iii) Seni family's *Chote Nabat Khan's* offspring, *Umrao Khan's* son *Amir Khan*—Nawab Haidar Ali, Buniyad Husein and son→Wazir Khan.

(iv) *Kavvāl gharānā's Bakar Ali*—Buniyad Husein→Mehedi Husein and Khadim Husein.

[Others who came from outside, did not build up any gharānā of singers in Rampur].

(A) **Other little known singer gharānās :**

(i) *Nurrang*—Ganganarayan Chattopadhyay—Jadu Bhatta, Haraprasad Bandopadhyay.

Jadu Bhatta—Radhika Prasad Goswami, Nagendranath Bhattacharya, Haricharan Karmakar, Jatindranath Mukhopadhyay.

Haraprasad Bandopadhyay→Durgaprasad Bandopadhyay→Kaliprasad Bandopadhyay and—Krishnadhan Bhattacharya→Uday Bhattacharya—Itu Bandopadhyay (sister) and son Arun Bhattacharya.

Haricharan Karmakar—Emdad Khan, Chandranath Ray, Banawarilal Goswami.

Emdad Khan—Radharaman Basak, Narendranath Sen, Jogendrakishore Raksit. [They are all singers of Dhaka. In Dhaka, there was a singer–gharānā of *Habib Miya*—Hasnu Miya—Radhikamohan Ray—Rohinikumar Ray Karmakar. Radhikamohan became a singer from family side also.

Brajamohan Ray→Gopimohan Ray and Anandamohan Ray.

Gopimohan→Harimohan Ray.

Anandamohan→Radhikamohan Ray. The other gharānā of Dhaka was of Hridaynath Ray, son of *Dewan Haragovinda Ray.*

Rajmohan Ray and others—Hridaynath Ray—Ishan Ray].

(ii) *Nihalchand*—Pramathanath Bandopadhyay—Kumudeshwar Mukhopadhyay, Mohinimohan Misra, Shital Mukhopadhyay, Bimalaprasad Chattopadhyay, Shachindranath Mitra, Prabodh Chandra Das .... .

(iii) *Rasul Bakhsh*—Ramdas Goswami—Upendrachandra Ray, Nimaicharan Ghoshal, Harinarayana Mukhopadhyay... .

Upendrachandra Roy—Bipinchandra Chattopadhyay—Tarapada Chakravarty—Usharanjan Mukhopadhyay—Dr. Pradip Kumar Ghosh.

(iv) *Ganganarayan Misra*—Madan Mohan Barman—Dakshinacaran Sen.

(v) *Ahammad Khan*—Nagendranath Bhattacharya—Nagendranath Dutta, Nirmalchandra Chattopadhyay;

Nagendranath Dutta—Bibhuti Dutta, Bhishmadev Chattopadhyay, Shachindas Matilal, Siddheshwar Mukhopadhyay, Shivkumar Chattopadhyay, Bijan Bose... .

(vi) *Alibakhsh*—Aghor Chakravarti—Gopal Bandopadhyay, Nikunjabihari Dutta, Amarnath Bhattacharya... .

Gopal Bandopadhyay—Jaykrishna Sanyal.

Nikunjabihari Dutta Swami Prajnanananda.

(vii) **Darbhanga** *gharānā* :

Bhupat Khan Seni—Radhakrishna Mallick (and Kartaram Mallick)→Gajaraj→Rajit Ram→Ramchatur Mallick.

(viii) *Ramkumar Misra*—Lakshminarayan Babaji—Rajendranath Ghosh→ Manindranath Ghosh and disciples—Shitalchandra Ghosh, Kishorimohan Adhikari, Hirendrakumar Basu... .

(ix) *Badal Khan*—Jamiruddin Khan, Girijashankar Chakravarti, Amiyanath Sanyal, Satyendranath Ghosh, Satish Pātra, Nagendranath Dutta, Bimalaprasad Chattopadhyay, Bhishmadev Chattopadhyay, Shachindradas Matilal ... .

Jamiruddin Khan—Krishnachandra De, Satyendranath Ghosh, Kamal Dasgupta, Indubala... .

Girijashankar Chakravarti—Jamini Ganguli, Rathindranath Chattopadhyay, Shailendranath Bandopadhyay, Jhanprakash Ghosh, Tarapada Chakravarti, Debiprasad Bhattacharya, Sukhendu Goswami, Sunil Kumar Bose... .

Amiyanath Sanyal→Reba Muhuri.

Tarapada Chakravarti→Manas Chakravarti and disciple Usharanjan Mukhopadhyay—Dr. Pradip Kumar Ghosh... .

Satyendranath Ghosh—Ajit Mukhopadhyay, Ashwini Dutta, Bimal Ray... .

Nagendranath Dutta—Bibhuti Dutta, Shailesh Duttagupta, Shachindra Das Matilal, Siddheshwar Mukhopadhyay, Bijan Bose, Bhavani Mukhopadhyay, Bhishmadev Chattopadhyay—Suresh Chakravarti, Sailendranath Chattopadhyay, Manik Chakravarti, Bimal Kumar Chattopadhyay, Krishnachandra Bandopadhyaya, Nilratan Bandopadhyay... .

(x) *Haddu Khan*—Gopalchandra Chakravarti—Satkadi Malakar—Satyen Ghoshal, Tarapada Chakravarti.

(xi) *Haddu Khan*—Imdad Husein Khan→ Amjad Husein, Wajid Husein... and disciple—Haidar Khan→Fida Husein→ Nisar Husein.

(xii) *Hassu Khan*—Deoji Bua→Lalji Bua→ Keshab Ganesh Dhekne.

(xiii) *Shori Miya*—Disciple family—*Deoji Bua*→Raoji Bua Gogte→Keshab Bua Gogte and disciple—Narayan Bua Phaltankar. [This gharānā is called *Gogte gharānā*. The first person of this gharānā was Deoji Bua, whose real name is *Ramkrishna Dev*. According to one opinion Ramkrishna Dev had learnt Ṭappā from Hassu Khan only].

(xiv) *Shadi Khan*—Imam Bandi—*Nagendranath Bhattacharya*→daughter→daughter → Shiv-kumar Chattopadhyay.

Nagendranath Bhattacharya—Nagendranath Dutta—Bibhuti Dutta... .

(xv) *Sadiq Ali*—Ganpatrao Bhaiya and Maujuddin.

Ganpat Rao—Shyamlal Ksetri and Girijashankar Chakravarti.

Shyamlal Ksetri—Amiyanath Sanyal→Reba Muhuri and disciple Suresh Chakravarti.

Girijashankar Chakravarti—Sudhirlal Chakravarti, Yamini Ganguli, Sunil Bose, Tarapada Chakravarti, Jnanprakash Ghosh, Sukhendu Goswami, Arati Das, Gita Das, Ibha Guha... .

Yamini Ganguli—Prasun Bandopadhyay, Sandhya Mukhopadhyaya.

Tarapada Chakravarti—Usharanjan Mukhopadhyay, Krishna Dasgupta, Babulal Ghatak... .

Sukhendu Goswami—Tandra Maitra, Hiranmayee Pandit, Hena Barman... .

(xvi) *Man Khan*—Gopalchandra Pathak→ Lalbihari Pathak→Satkadi Pathak and disciple—Jadav Bandopadhyay... .

1. (B) Branches of Singer disciples :

Seni Umrao Khan—Kalandar Khan and Bauli Bakhsh—Rasul Bakhsh and Ali Bakhsh.

Seni Jafar Khan—Vishwanath Singh (Rewa)— Baktavarji.

Seni Ali Muhammad—Taraprasad Ghosh—Prakashchandra Sen.

Seni Muhammad Ali—Chamman Khan, Dr. Natu, Bade Agha, Suresh Chandra Chakravarti, Birendrakishore Ray Chowdhuri.

Seni Bahadur Husein—Buniyad Husein, Nawab Haidar Ali, Inayat Husien (Sahaswan).

Seni Amir Khan —Buniyad Husein, Nawab Haidar Ali.

Seni Nihal Sen—Prankrishna Chattopadhyay.

Seni Wazir Khan—Mehedi Husein.

Seni Sagir Khan—Birendrakishore Ray Chowdhuri, Ksemendra Mohan Thakur.

Seni Dabir Khan—Birendrakishore Ray Chowdhuri, Kalidas Sanyal, Shailen Bandopadhyay, Jaykrishna Sanyal, Mamata Maitra, Doly De...

Buniyad Husein→Mehedi Husein—Birendrakishore Ray Chaudhuri, Girijashankar Chakravarti, Satyendranath Ghosh, Kalu Babu, Dulal Sadhu Khan, Aswini Dutta, Mahammad Husein, Jaykrishna Sanyal, Ratneshwar Mukhopadhyay, Anil Bagchi, Bijaya Das, Bimal Ray, Ajit Mukherjee, Kalidas Sanyal.

Buniyad Husein—Khadim Husein—Bimalaprasad Chattopadhyay, Amal Ghosh, Bimal Ray....

Huseinuddin—Nimaichand Boral, Ketaki Ghosh....

Muhammad Ali Kothiwale—Vishnu Narayan Bhatkhande—Shrikrishna Ratanjankar, Hemendralal Ray, Rabindralal Ray, Ambika Majumdar, Pahadi Sanyal, Smarajit Kanjilal, Prasanta Dasgupta.... [*Shri Krishnanarayan Ratanjankar* later became guru for most of them]

Hassu Khan—Vasudeorao Joshi—Balkrishna Bua Ichal Karanjikar, Krishna Bua Lalit.. .

Balakrishna Bua Ichal Karanjikar—Vishnudigambar, Anantamanohar Joshi, Gundu Bua, Annu Bua, Mirashi Bua....

Visnudigambar—Vinayakrao Patvardhan, Shankarrao Vyas, Onkarnath Thakur, B.R. Deodhar...

Gundu Bua—Keshav Bua Ingle, G. Ranade.

Vinayakrao Patvardhan—D.V. Paluskar, Sunanda Patanaik....

Shankarrao Vyas—Narayanrao Vyas.

Onkarnath Thakur—Premlata Sharma, Bijanbala Ghosh Dastidar.

B.R. Deodhar—Kumar Gandharv...

Krishna Bua Lalit—Ganpati Bua Bhilavdikar—G. Ranade, Rambhau (son), Dattatreya Keshav Joshi→Laksman Dattatreya Joshi.

Haddu Khan—Vishnupant Chatre.

Vishnupant Chatre—Parasuram Vasve, Martanda Bua Daune.....

Nissar Husein Khan—Shankar Pandit, Wajhe Bua, Nazir Khan Jodhpurwale....

Shankar Pandit→Krishnarao and disciple Rajabhaiya Punchwale.

Wajhe Bua—Gururao Deshpande, Haribhau Gangrekar, Tukaram Nageshkar....

Natthan Pirbakhsh—?—Faiz Muhammad—Bhaskar Bua Bakhle—Master Krishnarao, Rameshchandra Thakur, Govindarao Tembe, Dilip Bedi, Bal Gandharva....

Muhammad Khan Agrewale—Bhai Prananath, Tarabai....

Bashir Ahammad— Dipali Talukdar, Aparna Chakravarti.....

Faiyaz Khan—Dilip Bedi, Srikrishna Ratanjankar, Ata Husein, Sushil Kumar Chaube...

Ata Husein—Ramji Bhagat, Swami Ballabhadas, Arun Bhattacharya..

Kallan Khan—Khadim Husein Khan—Jyotsna Bhole, Shyamala Mazgaokar, Krishna Udyawarkar.....

Vilayat Husein Khan—Gajananrao Joshi, Ram Marathe, Indira Wadkar, Shrimati Bai Narwekar, Ratnakant Ramnathkar, Jagannath Bua Purohit.

Banaraswale Ramkumar Misra—Lakshmī narayan Babaji, Surendranath Majumadar, Kaliprasanna Ghosh, Madhusudan Bandopadhyay, Mahesh Mukhopadhyay.

Lachmiprasad Misra (No. 2)—Anathnath Basu, Dhirendranath Battacharya.....

Shivsevak Misra—Lalitmohan Das, Abhayapada Chattopadhyay, Sudhindranath Majumdar, Nagendra Chandra Lahiri.....

Ramkrishna Misra—Shachindranath Mitra, Manindranath Ghosh.....

Jaykaran Misra—Bade Ramdas, Bholanath Pathak.

Bade Ramdas—Siddheshwari Bai, Harishankar, Ramshankar, Badriprasad, Mahadev Prasad....

Bholanath Pathak—Mannuji, Shivkumar Mitra—Phalguni Mitra.

Ranjan Khan—Jitendra Bandopadhyay, Ramchandra Chattopadhyay, Kalipada Pathak—Chandidas Mal, Dilip Mukhopadhyay, Rajyeshwar Mitra....

Sahaswanwale *Ashiq Husein* and *Ashfak Husein*—Kashinath chattopadhyay—Manindramohan Bandopadhyay, Amarnath Bhattacharya.....

Kirānāwale *Haidar Khan*—Muglu Khan's son *Rajab Ali Khan*—Ganpatrao Dewaskar, Bahre Bua, Shankar Rao Sarnayak.....

Abdul Karim Khan—Bahre Bua, Binay Ghosh, Sawai Gandharv, Sureshbabu Mane, Hirabai Barodekar, Roshnara Begam....

Abdul Karim Khan—Bahre Bua, Binaya Ghosh, Sawai Gandharv, Sureshbabu Mane, Hirabai Barodekar, Roshnara Begam.....

Sawai Gandharv—Gangubai Hangal, Vasavraj Rajguru, Bhimsen Joshi.....

Sureshbabu Mane—Manik Verma.

Hirabai Barodedar—Saraswatibai Rane

Wahid Khan—Hirabai Barodekar, Prannath...

Atrauliwale *Alladia Khan*—Gullubhai Jasdan, Azmat Husain Khan, Bhaskar Bua Bakhle, Natthan Khan (2), Govind Bua Shaligram, Kesar Bai Kerkar.

Haidar Khan—Maghubai Kurdikar, Lakshmi Bai Yadav...

Azmat Husein—Manik verma, Nalini Borkar, Durgabai Shirodkar...

Natthan Khan (2)—Deshpande, Saraswati Rane.

Govind Bua Shaligram→Padmavati Shaligram.

Badaruddin Khan—Mallikarjun Mansoor, Yamud Bhai Seth.

Shamsuddin Khan—Gajanan Bua Joshi, Menakabai Shirodkar, M.S. Karnatkar, Durgabai Kulkarni...

Mehboob Khan— Johrabai.

Mewatiwale Maniram—Som Tiwari, Vyomvyom Chaturvedi, Santosh Mukherjee...

Muradabadwale Aman Ali —Amir Khan, Shiv Kumar Shukla, Niharkumar Ghosh....

Indorwale Amir Khan—Amarnath, Usharanjan Mukhopadhyay, Kamal Bandopadhyay, Purabi Mukhopadhyay...

Usharanjan Mukhopadhyay—Dr. Pradip

Kumar Ghosh, Mallinath Ghosh, Manik Mukhopadhyay, Shambhu Bhattacharya, Sadhan Roy, Dr. Manas Raychoudhuri....

2. **Gharānās belonging to instrumentalists of string instrument** : [Sign for offspring→, and—for disciple]

(A) Senī gharānā :

Sukh Sen→Rahim Sen (sitār)→ Amrit Sen→ Nihal sen (adopted son) and—Sudarshanacharya, Hafiz Khan...

Bahadur Sen→Haidar Bakhsh→Wazir Khan, Mammu Khan...

Wazir Khan→Amir Khan→Fida Husein, Fazal Husein.

Manmu Khan→Hafiz Khan....

Sadarang's distant cousin brother *Amir Khan*→Firoz Khan→Masit Khan and daughter.

Masit Khan→Bahadur Khan. Daughter (+Nyamat Khan Khandare)→Dulhe Khan →Haidar Bakhsh Budh Pravin (adopted son) and daughter (+ Rahim Sen)→Amrit Sen.

[Dulhe Khan was the disciple of Masit Khan. Rahim Sen was *Dulhe Khan's* disciple, and Rahim Sen's disciples were distant cousin and matrimonially related—Husien Khan, Babbar Khan. According to one opinion Ghulam Raza was also a disciple of Masit Khan. This gharānā belonged to *Sitār*. There are two divisions of Sitar gharānā: *Jaipur* and *Gwalior*. *Rahim Sen* belonged to Jaipur and *Wazir Khan*—Amir Khan belonged to Gwalior].

Gulab Khan→Chajju Khan, Gian Khan, Jivan Khan (Rabāb). [All family members of them used to play Rabāb. Some also recieved tālim in Bīṇ from the Senī daughter-family].

Chajju Khan→Zafar Khan, Pyar Khan (Sursiṅgār), Basat Khan and daughter.

Pyar Khan→Bahadur Sen (adopted, Nephew)—Nawab Haidar Ali→ Chamman Khan (Sahib).

Sher Khan and *Hasan Khan*→Husein Khan→Wajid Khan→Nazir Khushal Khan→Lal Khan Sani→Sadarang (Nyamat Khan)→Adarang (Firoz Khan) and Maharang (Bhaupat Khan)→Pyar Khan Anglikat and Jivan Shah→Nirmal Shah and Chote Nabat khan→Umrao Khan→Rahim Khan, Amir Khan→Wazir Khan→Sagir Khan and Nazir Khan→ Dabir Khan .... [This gharānā belongs to Bīṇ]

(B) Saharanpur Bīṇ gharānā :

Seni *Nirmal shah's* disciple—Muhammad Zama—Alla Rakkha Khan→Ghulam Zakir→Bande Ali Khan—Wahid Khan, Murad Khan, Munabbar Khan.....

Wahid Khan→Majid Khan, Latif Khan,

Murad Khan—Babu Khan.

(C) Jaipur Bīṇ gharānā :

1. *Madhavmalji*—Ali Muhammad Khan and Bauli Muhammad Khan→Rajab Ali Khan—Mushraf Khan→Musahar Ali Khan and Sadiq Ali Khan→Asad Ali Khan..... [In one opinion. Rajab Ali Khan learnt Bīṇ from *Hasan Khan Ambethewale*].
2. *Amir Khan*→Shamsuddin Khan and Jamaluddin Khan→Abid Husien. [The name of the guru of this gharānā is not known]
3. Sanwal Khan [Name of the teacher is not known.]

Some played Bīṇ in places such as Sahaswan, Banaras, Pune etc. Some of them were disciples of the Senī s', some became Bīṇ players through their own effort. Bahadur Sen's disciples *Ali Husein* and *Muhammad Husein Khan* were in Sahaswan. In Banaras, there were *Ramkumar*—'Lachmiprasad Misra. Sahaswanwale *Muhammad Husein's* disciple—Pashupati Sevak Misra.

In Pune, *Anna Gharpure*—Pramathanath Bandopadhyay.

In Delhi, *Himmat Khan's* nephew Mir Nasir Ahammad.

In Baroda, *Maulabakhsh Ghise Khan*—Haraprasad Bandopadhyay.

In Calcutta, *Lachmiprasad Misra*— Ksemendramohan Thakur.

Dabir Khan—Birendrakishore Ray Chaudhari, Santosh Bandopadhyay, Maya Mitra....

[Birendrakishore Ray Chandhuri took tālim in Rabāb from Muhammad Ali Senī]

(D) Sursiṅgār gharānā :

Pyar Khan—Bahadur Sen—Haidar Ali→ Chamman Khan. [Other players :—

Ali Muhammad—Mir Sahib, Mithai Lal....

Muhammad Ali—Birendrakishore Ray Chaudhuri.

Pramathanath Bandopadhyay—Nrisimhaprasad Mukhopadhyay.

(E) Rudravīṇā Gharānā :

Wazir Khan—Pramathanath Bandhopadhyay.

[Other players :— Dattopant Phadke and Maulabakhsh (South Indian) had learnt how to play Rudravīṇā].

(F) Surbahār Gharānā :

1. *Umrao Khan Senī's* disciple Ghulam Muhammad→Sajjad Muhammad—Imdad Husein→Inayat Husein Khan.

Ghulam Muhammad— Muhammad Khan—Jnanada Mukhopadhyay.

(G) Sitār Gharānā :

1. **Jaipur :** *Jamaluddin*→Shamsuddin and Abid Husein—Bimal Mukhopadhyay.

Amir Bakhsh—Nazir Khan

2. **Gwalior** : *Amir Khan*—Shripad Bua Masurkar and Barkatulla....

Shripad Bua Masurkar→Balkrishna Bua Masurkar.

Barkatulla—Ashiq Ali→Mushtaq Ali—Debabrata Chaudhuri, Arun Chattopadhyay, Nirmalkumar Guhathakurata....

3. **Saharanpur** : *Wahid Khan*→ Sajjan Khan.

Murad Khan→Nissar Hussein and disciple—Krishnarao Kolhapure and Babu Khan.

Nissar Husein—Haidar Husein.

Babu Khan—Abdul Halim Zafar Khan.

Bande Ali Khan—Munabbar Khan—Zafar Khan→Abdul Halim Zafar Khan.

Bande Ali Khan—Gairat Khan→Mahbub Khan—Abdul Halim Zafar Khan.

4. **Kalpi :** *Waris Ali*—Abdul Gani and Murabbat Khan.

Abdul Gani—Yusuf Ali Khan.

[Yusuf Ali's other tālim : *Ajim Khan*—Bahadur Husein→Yusif Ali —Illias Khan.

5. **Banda :** *Umrao Khan*—Ghulam Muhammad→Sajjad Muhammad and disciple–Muhammad Khan Nabibakhsh Deredar....

Sajjad Muhammad—Nilmadhab Chakravarti—Nakudchandra Goswami, Ramprasnna Bandopadhyay→Jogeshchandra Bandopadhyay and disciple—Gopeshwar Bandopadhyay, Narendralal Khan, Gokulchandra Nag→Manilal Nag and disciple—Ravi Shankar, Binodkishore Ray Choudhuri.

Gopeshwar Bandhopadhyay—Surendranath Bandopadhyay, Satyakinkar Bandopadhyay.

Muhammad Khan— Bamacharan Shiromani, Gobindanath Roy.

Bamacharn Shiromani→ Jitendranath Bhattacharya—Laksman Bhattacharya—Apareshchandra Chattopadhyay, Shailen Das, Amiyabhushan Chattopadhyay....

6. **Etawa :** *Sahabdad Husein Khan*→ Imdad Husein→Inayat Husein and Wahid Husein and disciple—Kalyani Mallick.

Inayat Husein→Vilayat Husein, Imrat Husein and Nasiran Bibi... and disciple Bipinchandra Das, Birendrakishore Ray Chaudhuri, Jitendramohan Sengupta, Bimalakanta Ray Chaudhuri, Dhrubatara Joshi, Renuka Saha, Manoranjan Mukhopadhyay, Amiyakanti Bhattacharya...

Wahid Husein→Khan Mastana...

Vilayat Husein or Vilayat Khan—Imrat Husein, Arvind Parikh, Bengamin Gomez,

Kashinath Mukhopadhyay, Kalayani Ray....

Bipinchandra Das—Matilal Sarkar....

Birendra Kishore Ray Chaudhuri— Jitendramohan Sengupta...

Jitendramohan Sengupta—Amritalal Bandhopadhyay, Trina Ray, Kalyani Ray, Dipti Chanda , Nripendranath Ganguli...

Bimalakanta Ray Chaudhuri—Kishorekanta Bagchi, Trina Ray, Santosh Mukhopadhyay, Matilal Sarkar, Subhas Chanda, Hiren Ray....

Dhrubatara Joshi—Bibhutibhushan Chattopadhyay, Pulin Debbarman.

7. Maihar : *Wazir Khan*— Alauddin Khan→ Annapurna and disciple Ravishankar, Nikhil Bandopadhyay, Ali Ahammad Khan, Indranil Bhattacharya, Shripada Bandopadhyay, Ajay Sinha Roy....

Ravishankar—Jaya Basu, Umashankar, Dipak Choudhari....

8. Banaras : *Laehmiprasad Misra* (1)—Ksetramohan Goswami—Saurindramohan Thakur and Kaliprasanna Bandhopadhyay, [Saurindramohan's father Harakumar Thakur was the disciple of *Basat Khan* and that is how Saurindramohan had received Senī tālim (training)].

Sadiq Ali—Pannalal Bajpeyi—Jivanlal Maharaj.

Ali Muhammad Khan—Ramsevak Misra→ Shivsevak and Pashupati Sevak Misra.

Shivsevak—Bijaydas Pakde—Lakshminarayan Ghosh, Ravi Sen.

9. Lucknow : *Kaukav khan*—Nanigopal Motilal—Shripad Bandopadhyay.

10. Darbhanga : *Rameshwar Pathak*—Balaram Pathak→Ashok Pathak.

[It is claimed that Pathak gharānā is associated with Senī gharānā. But no one can say when exactly Sitār came into this gharānā. However it is known that Dhrupada was being practised in this gharānā. It is said that in one more similar gharānā also, Dhrupada was practised, and that gharānā belongs to the Bhattas :—

Sadho Bhatta→Gangadin Bhatta→Bholanath Bhatta.

Dhrupada ended after Bholanath. His disciple in *Khayāl* was—Ramakrishna Vyas].

11. Dhaka : *Pagla Hingu*—Chaitanyadas Babaji and Gurudas Sen Ray.

Chaitanyadas— Ratandas Babaji.

Muhammad Khan—Ratandas Bābaji→ Bhagwandas and Shyamdas.

12. Mathura : *Pan Khan*→Bulaki Khan→ Mehtab Khan→Mira Bakhsh Khan→ Nazir Khan and Guldin Khan→Kale Khan→Ghulam Rasul Khan→Faiyaz Khan.

13. Baroda : *Mirabakshsh Khan*—Ammu Khan and Bannu Khan→Wazir Khan and Bhikan Khan→Anwar Khan and Sarwar Khan.

14. Hyderabad : *Maulabakhsh Ghise Khan*—Minappa Kelwad and Bapurao—D.R. Parvatikar.

15. Satara : *Bicchu Khan*—Bishnubua Matange, Vinayakrao Limaye—Anna Gharpure.

16. Mumbai : *Pannalal Bajpeyi*—Jivanlal Maharaj—Vishwanath Bua Kale and Sheth Vallavdas Damaji—Vishnunarayana Bhatkhande.

17. Ujjain : *Raghunath Rao Ashtiwale*→ Krishnarao Ashtiwale.

Bande Ali Khan—Krishnarao Āshtiwāle—Dhundhi Raj and Vishwanath.

Murad Khan—Vishvanath or Bhaiya Sahib.

18. Indor : *Murad Khan*— Sajjan Khan. Latif Khan→Muhammad Khan→Rais Khan.

19. Nepal : *Pannalal Bajpeyi*—Devchandra Sharma→Krishnachandra Sharma, Purnachandra Sharma and disciple→ Ganesh Bahadur Bhandari.

Krishnachandra Sharma→Satishchandra Sharma.

(H) Sarod Gharānā :

1. Gwalior : *Ghulam Bandagi*→ Ghulam Ali

Dom→Murad Ali, Husein Khan and Nanhe Khan.

Bahadur Sen and *Amir Khan*— Murad Ali→ Abdulla Khan (adopted son)→Amir Khan—Nirendrakrishna Mitra, Radhikamohan Maitra, Banikumar Mukhopadhyay, Bishwanath Chakravarty, Timirbaran Bhattacharya....

Radhikamohan Maitra—Anil Ray Chaudhuri, Buddhadeb Dasgupta, Sandhya Ghosh, Jaydip Ghosh....

Husein Khan→Asgar Ali.

Nanhe Khan→Hafiz Ali, Hasmat Ali (Munne Khan) and Nabbu Khan.

Hafiz Ali→Mubarak Ali, Rahamat Ali, Amajad Ali.

Hashmat Ali→Ahammad Ali.

Wazir Khan→Hafiz Ali.

2. Rampur : *Bahudur Sen*— Majru Khan, Asad Ali Khan, Abid Ali khan→Ahmmad Ali—Alauddin Khan.

Husein Ali→Hasan Ali→Fida Husein.

Amir khan—Fida Husein—Taj Muhammad.

Wazir khan—Hafiz Ali and Alauddin Khan→Ali Akbar→Ashih Khan, Dhyanesh Khan....

Alauddin Khan —Timirbaran Bhattacharya, Jatin Bhattacharya, Shyam Ganguli...

Ali Akbar—Sharanrani Mathur...

3 Shahjahanpur : *Husein Ali*→Inayat Husein Khan.

Ali Muhammad and *Kasim Ali*—Inayat Husein Khan→Safaid Husein Khan→ Sakhavat Husein Khan and Shujayat Husein Khan.

Kaukav Khan and Karamatulla Khan— Sakhavat Husein Khan→Umar Khan (and Illyas Khan).

4. Lucknow : *Karam Khan*→Kifayatulla and disciple—Nyamatulla (Son of Haqdad Khan).

Basad Khan and Kasim Ali—Nyamatulla→ Karamatulla and Asadulla (Kaukav Khan)

Karamatula—Dhirendranath Basu, Jogindranath Ray, Sakhavat Husein....

Kaukav Khan—Sakhavat Husein, Dhirendranath Basu, Satyendranath Mukhopadhyay.

Dhirendranath Basu—Shyam Ganguli

Satyendranath Mukhopadhyay—Santosh Swami.

Kalicharan Pal and *Safiqulla*—(Karamatulla's son) Ishtiaq Ahammad.

(I) Sāraṅgī Gharānā :

1. Delhi : *Miya Haidarbakhsh*—Badal Khan, Buniyad Husein.

Badal Khan→Bacchu Khan.

Buniyad Husein→Mehedi Husein.

Saungi Khan→Mamman Khan.

Imdad Khan—Mamman Khan—Bundu Khan—Sagiruddin Khan, Mijid Khan and Chote Khan.

2. Banaras : *Badal Misra*→Pashupatinath, Amarnath...

Pashupatinath→Chulai Misra.

Amarnath→Ganesh Misra, Mahesh Mishra.

Sharan Misra→Dargahilal→Gaurishankar, Sarjuprasad→Mahadeoprasad and disciple—Chote Khan.

[Names of many Sāraṅgī players are available but nothing about their gharānā or details about their training are available.]

(J) Esraj Gharānā :

1. Bishnupur : *Ramkeshab Bhattacharya*— Ksetramohan Goswami, Nilmadhab Chakravarti.

Ksetramohan Goswami—Sourindramohan Thakur.

Nilmadhab Chakrabarti—Bipinchandra Goswami, Ramprasanna Bandopadhayay.

Bipinchandra Goswami—Radhikaprasad Goswami.

Ramprasanna Bandopadhyay—Gopeshwar Bandopadhyay, Surendranath Bandopadhyay—Ashesh Bandopadhyay—Randhir Ray.

2. Gaya : *Ramhari Dhendi*→Kanhailal Dhendi.

Hanuman Das—Kanhailal Dhendi, Shital-

chandra Mukhopadhyay, Brijendra-Kishore Ray Chaudhuri... .

Kanhailal Dhendi—Chandrikaprasad Dube, Bulakilal, Jogendralal Gangopadhyay, Habu Dutta....

Shitalchandra Mukhopadhyay—Gopinath Bhattacharya, Shukdeb Saha, Bimalakanta Ray Chaudhari..... .

Wazir Khan—Habu Dutta→Sarat Dutta—Lakshminarayan Ghosh.

Imadad Husein Khan— Brajendrakishor Ray Chaudhuri—Suresh Chandra Chakravarti, Harihar Ray, Gopinath Bhattacharya, Apurba Mukhopadhyay, Shachindranath Chakravarti, Manmathanath Haldar, Shukdeb Saha, Lakshminarayan Ghosh....

Sureshchandra Chakravarti→Satyendra chandra Chakravarti and disciple Dakshinamohan Thakur.

3. **Lucknow :** *Kaukav and Karamat Ali Khan*—Kali Pal—Debiprasad Mukhopadhyay.

4. **Etawa :** *Imdad Husein Khan*—Brajendrakishore Raychaudhuri, Prakash Chandra Sen...

(K) Harmonium Gharānā :

1. **Gwalior :** *Ganpatrao Bhaiya*—Bashir Khan, Sohni, Mir Irshad Ali, Shyamlal Chetri...

2. **Gaya :** *Hanuman Das*→Sohni—Muneshwar Dayal, Montu Banerjee (Manindramohan Bandopadhyay).

3. **Banaras :** *Karamatulla Khan*—Lachmandas Munib—Harendranath Bhattacharya, Jnananjana Chattopadhyay.

(L) Shahnāi Gharānā :

1. **Bhojpur :** *Paigambar Bakhsh*→Bismillah Khan, Shamsuddin Khan.

2. **Banaras :** *Vilayat Khan (Vilatu)*— Bismillah Khan, Sultan, Sher Ali—Muhammad Husein.

Babulal→Suddhuram→Nandlal→Kanhaiyalal, Shymlal.

3. **Pune :** Bhaskar Bua Bakhle's disciple Shankarrao Gaikwad→Keshabrao Gaikwad, Nanasaheb Gaikwad.

(M) Bāsuri Gharānā :

Mumbai : *Alauddin khan's* disciple Pannalal Ghosh—Devendra Murdheshwar, Raghunath Sheth. Gaur Goswami, Hariprasad Chaurasia, Himanshu Bishwas...
[Pannalal was mainly trained under Kali Pal].

(N) Violin or Behālā gharānā :

1. **Mumbai :** *Anantamanohar Joshi's* son Gajanan Rao Joshi—Shridhar Parshekar, D.R. Nimbargi, Kaushalya Manjrekar...

Vijnaneshwar Shasrti— Vishnugovind Jog—Shishirkana Dhar Chaudhuri.

2. **Allahabad :** *Karamatullakhan*— Gaganbabu (S.B. Chatterjee)—Premprakash, Shriram... [Gaganbabu received training from Munibji and Alauddin Khan also.]

3. **Banaras :** *Ashiq Ali*— Gopinath Goswami.

4. **Calcutta :** *Ramkumar Misra*—Tulsidas Chattopadhyay—Ghanashyam Mukhopadhyay.

Tripuracharan Basu and Shivsevak Misra—Kartikchandra Das.

(3) Ānaddhavādak Gharānā : (Gharānā of membranophone instruments)

(A) Gwalior Pakhāvaj Gharānā :

Joravar Singh→?→Sukhdev Singh→Parvat Singh→Madhav Singh.

(B) Banda Pakhāvaj Gharānā :

Lala Bhavani Prasad Singh — Kudau Singh —Lala Haricharan, Ayodhyaprasad→Shambhu Prasad—Ramdas.

Kudau Singh—Madanmohan—Makkhanlal→Girijaprasad (Mathura)

(C) Baroda Pakhāvaj Gharānā :

Lala Bhavaniprasad Singh—Taj Khan→Nasir Khan—Kanta Parasad, Vishnupant Joshi.

(D) Rampur Pakhāvaj Gharānā :

Lala Bhavaniprasad Singh—Ramprasad Singh—Gayaprasad—Chote Ayodhyaprasad.

(E) Ayodhya Pakhāvaj Gharārā :

Kudau Singh— Madanmohanji, Ramkumar Das.

Madanmohanji— Swami Ramdas.

Ramkumar Das—Swami Ramdas, Thakurdas, Rammohini Sharan.

Swami Ramdas—Govinda Das, Janakirasik Sharan, Maniramdas....

Thakurdas—Gopal Das, Mahavir Das, Ramshankar Das... .

Rammohini Sharan—Saraju Das, Bhagwan Das—Ramshankar Das.

Gopal Das—Ramlakhan Das.

(F) Rewa Pakhāwaj Gharānā :

Vishwanath Singh—Kudau Singh—Bade Parvat Singh—Bholanath Pathak—Mannuji and Ramnath Pande.

(G) Banaras Pakhāvaj Gharānā :

1. *Bholanath Pathak*—Mannuji→Tulsishyamji, Govindaramji and disciple—Jivanji Mukhia, Vitthal Das Gujrati.
2. *Madanmohanji*—Munsi Vrigunath Verma—Ramdeo Pande.

(H) Gaya Pakhāvaj Gharānā :

Mandavi Upadhyay—?—Vasudev Upadhyay→Baldeo Upadhyay—Pannalal Upadhyay.

(I) Darbhanga Pakhāvaj Gharānā :

Thakurdas—Gopaldas Mahant—Raghavendra Das.

(J) Calcutta Pakhāvaj Gharānā :

1. *Chote Khan*—Khadim Husein—Kotiram ... [Chote Khan was Kudau Singh's disciple. Names of his disciples in Calcutta are not readily available]
2. *Lala Bhagwan Singh*→Lala Harkisan and Lala Kevalkisan—Shri Ram Chakravarti—Keshabchandra Mitra and Murarimohan Gupta.

Keshabchandra Mitra—Dinanath Hajra, Nagendranath Mukhopadhyay, Shailen Bandopadhyay.

Dinanath Hajra—Nagendranath Mukhopadhyay, Bipinbihari Ghosh, Kebalbabu... .

Bipinbihari Ghosh—Shailendranath Dutta, Tarapada Bhattacharya, Jnanprakash Ghosh.

Kebalbabu (Arun Prakash Adhikari)—Jahar Pal, Shivdas Adhikari Rajivlochan De ... .

Rajivlochan De—Jivankrishna Saha, Chanchal Bhattacharya ... .

Murarimohan Gupta→Pramathanath Gupta and disciple—Gopal Mallick, Satya Gupta, Darshan Singh, Barada Dutta, Debendranath De, Prabodh Ghosh, Satishchandra Dutta, Jagadindranath Ray, Brajendrakishore Ray Chaudhuri, Durlabhchandra Bhattacharya, Gopal Kundu ... .

Debendranath De (Subodhbabu)—Narendranath Bagchi, Mani Pal, Rajivlochan De ... .

Satishchandra Dutta (Danibabu)—Sannyasicharan Ray, Jugal Adhya, Rajivlochan De ... .

Gopal Mallick—Surendranath Mukhopadhyay.

Gopal Kundu—Ranchanan Pal, Krishnadas Pal.

Durlabhchandra Bhattacharya—Narendranath Bagchi, Jitendranath Santra, Mani Pal, Patitapavan Acharya, Satish Bagchi, Pratapnarayan Mitra... .

3. *Ghulam Abbas*—Umesh Mukhopadhyaya—Maniklal Pramanik, Kishorilal Chattopadhyaya—Satyaprakash Ghosh.

(K) Bishnupur Pakhāvaj Gharānā :

1. *Pirbakhsh*—Rammohan Chakravarti—Jagatchand Goswami, Jagannath Mukhopadhyay, Anantalal Mukhopadhyay.

Jagatchand Goswami—Krittichand Goswami—Shripati Adhikari.

2. *Lala Hiralalji*—Becharam Chattopadhyay—Jagadindranath Ray.

(L) Dhaka Pakhāvaj gharānā :

Khairati Jamadar—Ramkumar Basak, Gaurmohan Basak.

Ramkumar Basak→Upendrakumar Basak—Barindra Basak, Gopalchandra Basak... .

Gaurmohan Basak—Anandamohan Basak, Prasanna Kumar Banikya. [Anandamohan Basak was also a disciple of Ramkumar Basak.]

(M) Maharashtra Pakhāvaj Gharānā :

Jotsi—Nana Panse→Balvantrao Panse and disciple—Vithoba Shaiwale, Sakharam

Gurav, Balwantrao Vaidya, Baman Rao Chandwadkar, Lachmanrao Shastri ... .

Sakharam Gurav→Ambadas Pant and disciple—Govindrao Burhanpurkar.

Balwantrao Vaidya—Ganpatrao Raste, Balkrishna Raste, Shankarbhaiya Panse—Pandit Sakharam.

Bamanrao Chandwadkar—Gurudevji Patwardhan.

Lachmanrao Shastri—Bhagwan Sen.

(N) Punjab Pakhāvaj Gharāna :

Bhavani Singh—Faqirbakhsh→Kadir Bakhsh.

(O) Delhi Tablā Gharānā :

1. *Sidhar Khan*→Bugda Khan, Ghasit Khan, Mahtab Khan.

Bugda Khan→Shitab Khan, Gulab Khan.

Ghasit Khan→Buddhu Khan, Magdum Bakhsh.

Mahtab Khan→Makkhu Khan (Mammu), Bakhshu Khan, Mauju Khan (Maudu, Najju).

Shitab Khan→Nazar Ali and daughter→Bade Kale Khan→Bauli Bakhsh→Natthu Khan.

Gulab Khan→Muhammad Khan→Chote Kale Khan→Gami Khan→Imam Ali.

[Due to the demise of Mahtab Khan at an early age, the other two brothers except Makkhu Khan, left Delhi and later created the *Lucknow gharānā*. According to one opinion, they took lessons in tablā, from Bade Kallu Khan of Lucknow. This Bade Kallu Khan was the disciple of *Sidhar Khan*].

2. *Sidhar Khan*—Bade Kallu Khan, Raushan Khan, Tullan Khan, Chand Khan→Lilli Masit Khan→Langde Husein Bakhsh→Nanhe Khan, Ghasit Khan—Jugna Khan—Mehboob Khan—Madhukar Ganesh Golbolekar.

3. *Shitab Khan*—Chote Kallu Khan, Miru Khan (Mithu, Maidu)

4. *Bauli Bakhsh*—Munir Khan—Ahmmadjan Thirkawa, Amir Husein, Ghulam Husein, Shamsuddin.

5. Natthu Khan—Keshab Bandopadhyay, Harendrakishore Ray Chaudhuri.

(P) Lucknow Tablā Gharānā :

1. *Bakhshu Khan* (Miya Bakhshu)→Salari Khan, Mammu Khan→Muhammad Khan, Najju Khan, Halkar Khan [There is difference of opinion.]

Muhammad Khan→Munne Khan, Nadir Husein Khan, Abid Husein Khan.

Najju Khan→Chotten Khan [There is difference of opinion.]

Nadir Husein→Wajid Husein→Afak Husein.

2. (Chote Miya +) *Choti Bibi*→Babu Khan—Nagendranath Basu, Manmatha Ganguli ... .

(Q) Farukkabad Tablā Gharānā :

Bakhshu—Haji Vilayat Ali→Husein Ali→Nanhe Khan→Masit Khan→Karamat Khan.

(R) Ajrāda Tablā Gharānā :

Shitab Khan—Miru Khan, Chote Kallu Khan→Muhammadi Bakhsh→Chand Khan→Kale Khan→Hassu Khan→Shammu Khan→Habibuddin Khan.

(S) Bhatola Tablā Gharānā :

Haji Vilayat Ali—Chudiya Imam Bakhsh→? Son and disciple Faiyaz Khan.

Son→Bande Hasan Khan.

Faiyaz Khan—Yusuf Khan.

(T) Punjab Tablā Gharānā :

1. *Kadir Bakhsh Khan*—Allarakkha and Lal Muhammad—Allarakkha—Subodh Mukhopadhyay ... .

2. *Faqir Bakhsh*—Karam Ilahi, Firoz Khan—Janaprakash Ghosh.

(U) Banaras Tablā Gharānā :

1. *Mauju Khan*—Ramsahai Misra, Bhairo Sahay Misra→Baldeo Sahai→Durga Sahai—Shyamlalji—Lalji.

2. *Ram Sahai*—Janaki Sahay—Bhagavatji,

Gokul Maharaj, Vishwanathji, Jadunandanji.

Bhagatji—Bhairon Prasād—Maulaviram, Anokhelal→Amarnath and disciple—Mahapurus Miśra.

Vishwanathji—Bhagwanji→Biru Misra—Pānnālāl.

Jadunandanji→Purushottam.

3. *Baldeo Sahai*—Kanthe Maharaj, Bhikkuji.

Kanthe Maharaj—Kisan Maharaj, Ashutosh Bhattacharya, Nanku Maharaj, Badri Prasad.

Nanku Maharaj→Prakash Maharaj, Badri Prasad—Chandrabhan.

Bhikkuji→Gammoji and disciple Shamtaprasad→Kumarlal.

Gammoji—Ranganath.

4. *Bhagatji*—Shyama Misra—Bundi Misra→Durga Misra.

5. *Ganeshi Maharaj*→Pratap Maharaj, Jagannath Maharaj→Harisundar (Bacha Misra), Shivsundar.

Harisundar→Shamtaprasad, Kamtaprasad.

Shamtaprasad→Kumarlal and disciple—Satyanarayan Vashishth.

Shivsundar→Balmohan→Narayan Das.

6. *Maheshi Maharaj*→?→Nankulal→Jhumaklal→Adhya Prasad, Ambika Prasad, Durga Prasad [According to one opinion No. 5 and 6 are Hindu gharānās. The other opinion is—Pratapji was the disciple of Ram Sahai.]

(V) Bisnupur Tabla Gharānā :

1. *Bakhshu*—Becharam Chattopadhyay—Girish Chattopadhyay—Jagadindranath Ray, Bhairav Chakravarti, Haripada Karmakar.

Bhairav Chakravarti—Kshitiram Panja.

2. *Munnekhan*—Ramprasanna Bandopadhyay—Brajalal Majhi, Bijan Hajari→Ajit Hajari and disciple—Bankubihari Dutta, Subodh Bandi—Haripada Mandal, Asim Pal... .

(W) Dhaka Tablā Gharānā :

1. *Khairati Jamadar*—Natabar Banikya, Gaurmohan Basak, Shadhucharan Banikya→Mahatab, Golap and disciple—Gagan Chandra Das.

Gaurmohan Basak—Prasannakumar Saha Banikya—Hemchandra Ray, Keshabchandra Bandopadhyay ... .

2. *Ghulam Abbas*—Suppan Khan—Shashimohan Basak, Durgadas Lal.

3. *Khairati Jamadar*—Ramkumar Basak—Anandamohan Basak, Kishorimohan Basak.

4. *Husein Bakhsh*—Dwarakanath Natta, Shyamaprasad Ray Chaudhuri→Saradaprasad Ray Chaudhuri.

5. *Husein Bakhsh*→Ata Husein—Prasannakumar Saha Banikya—Harendrakishore Ray Chaudhuri, Keshabchandra Bandopadhyay.

(X) Branches of tablā players through disciples :

1. *Delhiwale Natthu Khan*—Habibuddhin Khan, Keshabchandra Bandopadhyay, Harendrakishore Raychoudhuri, Damarupani Bhattacharya.... .

2. *Lucknowwale Babu Khan*—Nagendranath Basu, Bidhubhushan Dutta, Manmatha Ganguli....

Bidhubhushan Dutta→Jadugopal Dutta and disciple—Bindhyeswari Prasad, Bakul Sen... .

Manmatha Ganguli→Hirendrakumar Ganguli and disciple—Rajendra Dhar, Ananta Chatterjee, Paresh Bhattacharya... .

Abid Husein—Biru Misra, Harendrakishore Ray Chaudhuri, Shishirshobhan Bhattacharya, Dakshinaranjan Chattopadhyay, Jagadish Chattopadhyay.

Chotten Khan—Krisnakumar Ganguli—Gaur Pal, Ratanmani Kar, Khagendranath Bhattacharya, Raja Ray... .

3. *Farukkabadwale Vilayat Ali*—Mubarak Ali—Sher Ali—Ahammadjan Thirkwa.

Husein Ali—Munir Khan.

Masit Khan—Ajim Khan, Harendrakishore Raychoudhuri, Raichand Boral, Monindra

Mohan Banerjee, Hemendranath Sarkar, Jnanprakash Ghosh.... .

Manindramohan Banerjee→Maharaj Banerjee.

Hemendranath Sarkar—Vishwanath Dam.

Jnanprakash Ghosh—Kanai Dutta, Rabindra Basu, Manik Pal, Shyamal Bose, Sanjay Mukherjee, Kapildev Chaturvedi, Anindya Chattopadhyay, Chunilal Ray Chaudhuri..... .

Karamat khan→ Sabir Khan and disciple—Anil Raychaudhuri.... .

4. *Laliyanawale Munir Khan*—Ahammadjan Thirkwa, Shamsuddin, Ghulam Husein, Amir Husein.

Ahammadjan Thirkwa—Vinayakarao Pendarkar, Mehboob Khan Mirajkar, Chand Khan, Chunilal Ganguli..... .

Amir Husein→Faqir Husein and disicples—Ghulam Rasul, Shrinath Nageshkar, Yashovant Kerkar, Nikhil Ghosh..... .

5. *Banaraswale Kanthe Maharaj*—Krishnakumar Ganguli—Nirmal Ganguli, Vishwanath Basu, Dulal Adhikari, Sudhir Banerjee—Bhupandra Adhikari.

Janaki Sahay—Lashmiprasad—Panchanan Pal Krishnakumar Ganguli, Anathnath Basu→ Shyamal Basu, Govinda Basu, and disciple—Subodh Nandi, Radhanath Nandi.... .

Maulabhiram—Harendrakishore Ray Chaudhuri, Keshabchandra Bandopadhyay, Harendra Chakravarti.... .

6. *Agrewale Ata Husein*—Kadar Bakhsh, Prasanna Saha Banikya, Bhavanicharan Basu, Abani Ganguli.

Kadar Bakhsh— Dulalchandra Manna.

Prasanna Saha Banikya—Harendra Kishore Ray Chaudhuri, Keshab Bandopadhyay, Akshaya Karmakar... .

Harendra Kishore Ray Chaudhari— Harendra Chakravarti , Surendra Adhikari... .

Akshay Kumar Karmakar—Bimal Das.

Bhavanicharan Basu—Rabindra Basu.

Abani Ganguli—Vishwanath Som, Chunilal Bandopadhyay—Krishnakumar Ganguli, Ramkumar Ganguli,

4. Nartaka Gharānā :

(A) Lucknow Kathak Gharānā :

Adguji→Pragas, Lallu (Harilal), Dayal.

Pragas→Mansingh, Thakur Prasad, Durgaprsad. [According to one opinoin Durgaprasad was the son of Lalluji].

Durga Prasad→Bindadin, Kalka Prasad, Bhairon Prasad.

Kalka Prasad→Acchan Maharaj (Jagannath Prasad), Lacchu Maharaj (Baijnath Prasad), Shambhu Maharaj.

Acchan Maharaj→Birju Maharaj.

(B) Jaipur Kathak Gharānā :

1. *Bhanuji*→Maluji→Laluji, Kanuji→ Godhaji→Hariprasad, Hanuman Prasad→ Mohanlal, Chiranjilal , Narayan Prasad.

2. *Shankarlal*—Chunnilal, Durgaprasad.

Chunnilal→Jailal, Sundar Prasad.

Jailal→Ramgopal, Jaikumari and disciple—Sohanlal.

(C) Banaras Kathak Gharānā :

Janakiprasad→Dulharam, Ganeshilal.

Dhularam→Biharilal, Puranlal.

Biharilal→Kishanlal, Mohanlal, Sohanlal.

Puranlal→Madanlal, Ramlal.

Ganeshilal→Hanuman Prasad, Shivlal, Gopal Das.

Hanuman Prasad→Bansidhar.....

Shivlal→Krishan Kumar....

[*Kathhaks* and *Naṭas* are professional in music, instruments and dance. Many of them are found as dancers but no information is available about their guru or gharānā. Kathak Khayāl-singer Parsado was expert in dancing but name of his guru is unknown. Similarly, Sukhdev Misra has not kept any account of his gharānā, in whose family dancer like Tara→Gopikrishna belonged.]

(D) Branches of drance through disciple :

1. *Mansingh*—Chandra Bai.

2. *Bindadin*—Sundarprasad, Jhande Khan, Sitaramprasad, Shivlal, Chiranjilal, Mohanlal... .

Sundarprasad— Menaka, Sita Puriya and sister, Roshan Kumari, Hiralal, Sunalini Devi, Mohanrao Kalyanpurkar, Sohanlal, Rani Karna, Maya Rao.... .

Mohanrao Kalyanpurkar—Rohini Bhate...

Sohanlal—Maya Rao, Lila Desai, Bela Arnav, Jharna Saha, Ramdhun...

Sitaram Prasad—Menaka, Damayanti Joshi.... .

Shivlal— Hazarilal.... .

Jailal— Sundarprasad, Sohanlal, Radhelal Misra, Firtu Dasvaishnava, Bela Arnav... .

Shambhu Maharaj—Nalin Ganguli, Sitara, Alakananda, Gopikrishna, Bela Arnav, Anuradha Guha.... .

[Names of many dancers such as *Uday Shankar, Mani Vardhan, Prahlad Das* and others have not found a place in the Gharānās of Nartakas, because they were not related with any particular gharānā and did not create any particular gharānā on their own. The term 'Gharānā' is North Indian; hence no details have been provided in it for dancers of Karnataka, styles or Manipuri, etc... To get a short description about the succession of musicians of different musical-styles, see : "Saṅgīta"].

5. Famous lady-singer related with gharānās :

Bade Muhammad Khan—Sharfo Bai, Khurshid Bai.

Charkhariwala Ramsahay—Rahiman Bai, Sundar Bai.

Shadi Khan—Chitra, Imam Bandi.

Nathe Khan—Jaisukh Bai.

Jainul Abedin—Misra.

Hapurwale Wazir Khan—Chataki.

Bairam Khan—Gokhi Bai.

Gwaliorwale Mehdi Husein—Maghu Bai.

Tanras Khan—Nanhi Bai.

Mehboob Khan—Johra Bai.

Bade Ramdas—Vidyadhari, Siddheswari Devi.

Maujuddin Khan—Badi Moti Bai, Chandravati...

Kalpan Khan— Firdausi Bai, Bibbo Bai.

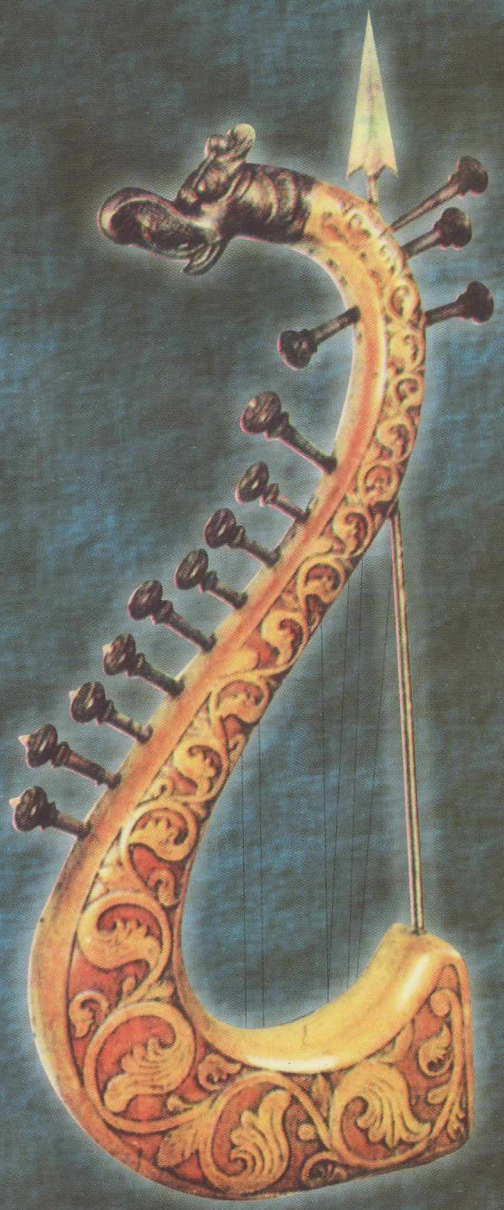
Rampurwale Nazir Khan—Gauharjan.

Kiranawale Haidar Khan—Gulab.

Bhindibazarwale Nazir Khan—Anjani Bai Malpekar.

Bhaiya Sahib—Malkajan.

Tilmandiwale Maulabakhsh—Janaki Bai.



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